MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, MAY 2, 1936

Price 20 Cents

Photo by Keystone

CHARLES WAKEFIELD CADMAN

American Composer-Pianist

His "Dark Dancers of the Mardi Gras" Performed by the Los Angeles Philharmonic Orchestra Will Be a Feature of "Cadman Night" at the Hollywood Bowl This Summer

RUTH MILLER,
soprano, sang at the White House on April 17 at the reception for the National League of American Pen Women. Miss Miller had appeared two days earlier before the same group at the Hotel Williard in the concert honoring American women composers. On April 5 Miss Miller was heard in recital in Town Hall New York.

YOURY BILSTIN,
cellist and viola da gamba artist, gives a chamber music concert at The Barbizon, New York, on May 3. His assisting artists are Hinda Barnett (violin), Oscar Bogin (violin), Frank Widdis (piano), Arthur Granick (viola) and Milton Forstat (cello). Mr. Bilstin's sonata (No. 2) for cello alone will have its first performance at this concert.

EIDE NORENA
at Monte Carlo, where she recently sang in La Boheme and The Tales of Hoffmann.

CHARLES A. BAKER
conducted at the Associated Glee Clubs concert, with Helen Jepson, soloist, in Madison Square Garden, New York, recently and also the Town Hall concert of the Singers Club of New York on April 15.

NINO MARTINI
with Jack Salter, his manager, leaving New York for the Pacific Coast. He will fulfill concert appearances in the leading cities of California, Oregon and Washington before returning to Hollywood on May 11 to make two feature motion pictures under the direction of Mary Pickford and Jesse Lasky. These will be produced at the United Artists Studios. (Photo by Cosmo-Sileo Co.)

LOTTE LEHMANN,
Austrian soprano of the Metropolitan Opera Company, after two concerts at Monte Carlo, returned to the Vienna Opera singing in Die Walküre, Manon, Die Meistersinger and Der Rosenkavalier. At the end of April she went to London for three concerts, one of them at Queens Hall in aid of Queen Charlotte's Hospital. She is to be heard in two Fidelio performances in Paris the early part of June, and then plans to take a vacation until the Salzburg Festival begins on June 25. There she will sing Fidelio under the baton of Toscanini and Eva in Die Meistersinger as well. Mme. Lehmann comes to America again for the San Francisco Opera season early in November.

CHARLES DALMORES,
for twelve years tenor of the Manhattan, Metropolitan and Chicago Operas, is now one of the leading vocal teachers of Hollywood, Cal., preparing pupils for the movies, radio, opera and concerts. Mr. Dalmores also teaches one day weekly at Whittier College, Whittier, Cal. (Photo by Earl Lee Davis.)

CHARLOTTE BOERNER,
soprano, sang La Traviata on April 13, at the Brooklyn Academy of Music, Brooklyn, N. Y., opening the season there of Alfredo Salmaggi's New York Hippodrome Grand Opera Company.

EMANUEL LIST (left) and ARTUR SCHNABEL (right) on the SS. Lafayette, sailing for Europe on April 18. Bidding them bon voyage is Gustavus A. Rogers, attorney. (Ella Barnett photo.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 3-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1473

EMMA A. DAMBMANN
Voice Specialist in Tone Production.
Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

HELENE PORTIER
FRENCH DICTION
New process for speaking and singing voice by law of reflexes applicable to any language.
229 East 61st St., N. Y. C. REgent 4-0531

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music.
Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 57th St., N. Y.
Phone: LExington 2-5274

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0583
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 69 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: L. J. Fisher, 493 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Tabasco 242

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Dewote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 67, rue Aurel Vlaicu, et.l.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konia, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2135 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rewell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5868 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1324 Penn St.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1198 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1237 No. Cass St.

**See first editorial page for list of other representatives.*

WHOLE NO. 2897
VOL. CXIII—No. 18

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-6136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 248 W. 72nd St., N. Y. C. Tel. Sus 7-6884

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

FLORENCE **OTIS** SOPRANO
Vocal Problems Analyzed and Corrected
By appointment only
185 East 47th St., N. Y. C. PLaza 3-1236

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

ARVENE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free. Phone Afternoons. CIrcle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 180th St., N. Y. Tel.: MOtt Haven 9-0063

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8086

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago. Ill
Tel Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Prepares for Opera, Oratorio and Recital
Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

DINO BIGALLI
CONDUCTOR — VOCAL COACH
912 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

Jean Buchta
Harmonist-Pianist-Lecturer
Music Director, Harmony Guild of New York
200 W. 55th St., New York CIrcle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City CIrcle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

FRANCO AUTORI
CONDUCTOR
New York Civic Orchestra—Brooklyn Symphony
250 West 75th St., N. Y. ENdicott 2-1884

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
106 West 57th Street New York City

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. CIrcle 7-5392

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
45 Prospect Pl., Tudor City, N. Y. C.

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
Endorsed by Artur Bodansky
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 89th St., N. Y. C. CIrcle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 527 Newbury St., Boston

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beaver, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. Branch: 25 E. 39th St., N. Y. C.

MARCELLA GEON
PIANIST — TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 79th St., N. Y. C. SU. 7-2553

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music at Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber
10 West 55th St., N. Y. C. COlumbus 5-5146

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 E. VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" not numbers not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request.
120 Claremont Avenue New York City

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave., Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
339 Central Park W., Apt. 3S, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

ANNUAL SUMMER SCHOOL—JUNE 22-AUGUST 1
Courses toward Bachelor of Music, Master of Music Degrees
Public School Music in conjunction with Western Reserve University
Private and Class Lessons in All Departments under REGULAR FACULTY
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXIII, No. 18
Whole No. 2897

MUSICAL COURIER

Weekly Musical Newspaper Established 1888

New York, Saturday
May 2, 1936

Copyright, 1936, by The Musical Courier Co., Inc.

Strauss and Zandonai Operas Locally Premiered In Milan

La Scala Gives Munificent Presentations—The Silent Woman Has Lukewarm Reception—Parsifal Heard Again and La Wally Also Reappears

By MARY TIBALDI-CHIESA

MILAN.—La Scala has recently produced two operas new to Milan: The Silent Woman by Richard Strauss, and La Farsa Amorosa by Riccardo Zandonai.

The Scala was crowded by a splendid public curious to hear the work of Strauss' fruitful old age. As the work was amply commented on at the time of its world premiere, it can serve no purpose to discuss again the scenario and the score. It may, however, be pertinent to indicate how they impressed us.

The story, despite its flavor and color, is much too long and talkative for such thin dramatic action; and Strauss (who cannot be said always to possess a sense of measure) has aggravated these failings, pouring torrents of vocal and instrumental music onto an already too numerous set of words. The ensemble was naturally rather heavy and indigestible. As early as the first act, the audience gave signs of weariness, and when the curtain closed the applause was not exactly enthusiastic. Fortunately, the conductor saved the situation by applauding the composer, who was present in a box. Seeing Strauss, the public, conscious of the exceptional value of such a musician, in spite of all gave him a warm demonstration of sympathy. And thus the work ended amid applause and acclamations. The presentation was well nigh perfect. Margherita Carosio (Aminta), Bettoni (Sir Morosus), Stabile (Barber), Aldo Sinnone (Henry Morosus), Elvira Casazza (Maid), Archi, Palombini, Baronti, Biasini, and Giampieri, as the comedians, were excellent singers and lively actors. Lother Wallerstein was a wonderful *regisseur*. The delightful scenery was painted by Ugo Serafin from sketches by Cito di Filomarino. Strauss repeatedly expressed his satisfaction with the excellent performance.

The second new opera for Milan was La Farsa Amorosa, by Zandonai. The plot is the same that inspired de Falla for his ballet The Three Cornered Hat, from the Alarcon novel. Arturo Rossato has transformed the atmosphere of the original farce and taken it to Italy and (evidently influenced by analogous situations in Promessi Sposi by Manzoni) has called his protagonists Renzo and Luci, allowing only the insolent mayor to remain a Spaniard. It is the old story of the beautiful country matron whose modesty is ensnared by a powerful gentleman, a complicated plot driving all the personages of the play to the verge of adultery, a final curtain going down on "nothing happening" and everything ending for the best.

LIBRETTO AND SCORE

Many faults have been imputed to the libretto, which certainly appears rather hybrid. The authors, apparently perplexed about giving their work a definite *genre* (it is neither a comic nor a lyrical opera) have called it a "suite of popular scenes." The folkloristic character of the production undoubtedly stands out most, and the mixture of styles in the text is reflected in the music. Zandonai (hitherto best known for his Francesca da Rimini) has a comical and grotesque vein, and proved it once more in Farsa Amorosa. At the same time he could not refrain from pouring lyrical effusions

(*Continued on page 31*)

Paris Feels Relief at Lifting Of Higher Taxes on Theatres

Annual Threat to Close Is Abandoned—Grandjany in Brilliant Exhibition—Strauss Conducts Opera and Concert—Eisenberg Plays Lalo—New Music

By IRVING SCHWERKE

PARIS.—Readers of these sprightly columns will heave a sigh of relief when I tell them that the annual threat to close the theatres, cinemas and music-halls, has blown over, the annual threat having been wafted away by the annual promise on the part of Government officials to "do something about it." So the amusement emporiums of Paris are *not* closed as you may have been worrying, but as of yore are open, doing decent business and continuing anxious over the same old taxes. So there's an end to that—until next year about the same time.

GLORIFIED HARP

Marcel Grandjany's harp recital (Theatre Grevin) was a revelation. Just as the mountains have peaks which tower high above all the surrounding elevations, there is now and then an event in a concert-going career which must forever stand out in memory. M. Grandjany's was one of these. His performance of works of Rameau, Mozart, Bach, Pierné, Grandjany, Handel, Godefroid, Renié, Respighi, Gretchaninoff, Tournier and Debussy, went far beyond the mere exhibition of his virtuosity, giving one those "things of the spirit" so tangible to spiritual discernment, but which must always baffle description or appreciation in material words.

STRAUSS CONDUCTS

The Opéra having recognized the Delibes anniversary by putting on Coppélia (Paul Paray conducting, Camille Bos and Mlle. Soutzo dancing) and the Huguenots centenary with an inauguration of that time-tried concoction, next in line came performances of Strauss conducted by Strauss, namely, Rosenkavalier and Salomé. The former was no better than the Opéra habitually does. The second had unwonted tensity and hovering sense of impending tragedy, Strauss stirring the orchestra to a rare degree of expression. Salomé also had the advantage of Lily Djanel's presence in the title role—a singing-actress who makes the daughter of Herod's naughty household fulfill every condition one could possibly require of the unblushing lass. A few days later, Strauss scored a good success conducting the Philharmonic Society's orchestra through Till Eulenspiegel, Domestic

(*Continued on page 32*)

Wild Indignation Stirred by Beecham in Scottish Cities

His Season a Mixture of Art and Recrimination—Delivers Abusive Speeches—Glasgow Restores Berlioz—May Produce American Lyric Works

By WILLIAM SAUNDERS

EDINBURGH.—In conjunction with members of the League of Opera which Sir Thomas Beecham founded some years ago, but which has never functioned, a company put together by the indefatigable baronet for touring the British provinces, divided the month of March between Edinburgh and Glasgow, giving a fortnight's performances first in the former city and then in the latter.

UNUSUAL REPERTOIRE

The repertoire was an unusual one for a touring company and it was interesting and varied, including Freischütz (Weber), Tristan und Isolde, Siegfried (Wagner), La Boheme (Puccini), Barber of Seville (Rossini) and Romeo et Juliette (Gounod) while the casts enlisted such notable songsters as Lisa Perli, Barbara Lane, Constance Willis, Eva Turner, Jennie Maude, Stella Andreva, Walter Widdop, Joseph Farringdon, Heddle Nash, John Brownlee, Norman Allin, and Octave Dua.

Sir Thomas himself conducted several of the operas and all the performances were on the superlative plane which he has accustomed us to expect from him. But he departed leaving the operagoers of Scotland mortally offended.

In Edinburgh the box-office returns were far from being satisfactory, while in Glasgow they were the opposite. Sir Thomas, in his usual outspoken way, thereupon rushed into print, in a Glasgow paper too, and drastically told Edinburgh how utterly unmusical she is. Immediately the fat was in the fire. On inquiry it was found that the prices in Edinburgh were much higher than those charged in Glasgow. In addition to this, the Edinburgh population is little more than half that of Glasgow. The former is made up largely of what are called "the new poor," people who are living upon greatly depreciated annuities and dividends, while the latter represents the industrial classes, now beginning to float upon a new wave of prosperity. Needless to say, the Edinburgh people are mightily indignant.

CONDUCTORIAL INVECTIVE

When the company gave its first performances in Glasgow, Sir Thomas Beecham was conducting Freischütz and at the fall of the curtain, the audience commenced to applaud before the last few bars of the music had been played. This is not a new complaint and is common to many other places besides Glasgow. But not on this occasion, to Edinburgh.

At the showing in question, Sir Thomas lost his temper and audibly anathematized

(*Continued on page 31*)

Prize Contest for Love Song

PARIS.—In order to encourage composers to essay that difficult and neglected type of composition, the love song, an international, annual prize has been created here for efforts in the *genre*.

The competition endowed by the generosity of Mme. Alice Lumbroso, offers three prizes to composers of all nationalities. 1st prize: 5,000 francs; 2nd prize: 2,500 francs; 3rd prize: 1,000 francs.

The submitted songs will first be classified by a competent jury composed of theatrical, musical, music-hall, and literary personalities, and the final word will be left to the public who will award the prizes in the course of an open audition in one of the large Parisian music-halls and over the radio. Each song will be interpreted in its original language by Madame Lumbroso.

Composers interested can obtain the rules of the competition as they are published, in Paroles et Musique et Le Cinema, 13, rue du Conservatoire, Paris. The prize-winning songs will be issued by Editions de Paris, and will be enregistered by the leading phonograph companies. The competition closes September 30. Prizes are to be awarded in November, 1936. Each composer may submit as many songs as he desires. I. S.

Novelty for Spring Opera Series

Metropolitan Engages Richard Hageman to Conduct American Premiere of His Caponsacchi and Orfeo Restoration — New Members Added to Roster —Season to Begin May 11 with Carmen

Announcements of the repertoire and casts for the Metropolitan Opera's popular spring season, opening May 11 with Carmen, were made by Edward Johnson, general manager of the Metropolitan Opera Association, on April 23. A feature of the series will be the premiere in this country of Richard Hageman's Caponsacchi, to be conducted by the composer and sung in English. A number of new singers are added to the personnel for the series, in which some of the artists of the winter season will participate. Several former members of the company return to the institution.

Newcomers to the company include Emily Hardy, American coloratura soprano; Muriel Dickson, English soprano, who was one of the leading members of the D'Oyly Carte Gilbert and Sullivan troupe; Natalie Bodanskaya, young lyric soprano; Anna Kaskas, American mezzo-soprano, who was one of the winners in the Metropolitan radio auditions; George Rasely, American tenor; Joseph Royer, baritone; John Gurney, American bass, and Norman Cordon, baritone.

Armand Tokatyan and Mario Chamlee, well-known tenors, will return to the Broadway opera house. Both of them appeared with the company for a number of seasons.

Among the regular members of the Metropolitan who will continue their activities into the spring season will be Helen Jepson, American soprano, who is to sing the leading rôle in Caponsacchi; Bruna Castagna, contralto; Joseph Bentonelli, tenor; Carlo Morelli, baritone; Louis d'Angelo, bass; Julius Huehn, baritone; Thelma Votipka, soprano, and Helen Olheim, mezzo-soprano.

The conductors, besides Mr. Hageman, will be Gennaro Papi and Wilfred Pelletier, both regular members of the Metropolitan directorial staff. Mr. Hageman was also a conductor at the opera house several years ago.

(*Continued on page 6*)

San Francisco Lyric Plans

Schelling and Monteux Lead Orchestra—Elman and Spalding Soloists

By CONSTANCE H. ALEXANDRE

SAN FANCISCO, CAL.—Plans have been announced by the San Francisco Opera Company (Gaetano Merola, general director), for its 1936 season. According to its established tradition, the season will be given in the early fall at the War Memorial Opera House. In addition to eleven subscription performances, there are to be three performances on Saturday nights at popular prices.

Artists already under contract include among sopranos and contraltos, Bruna Castagna, Doris Doe, Kirsten Flagstad, Lotte Lehmann, Dorothee Manski, Kathryn Meisle, Elisabeth Rethberg and Josephine Tumminia.

The tenors are Hans Clemens, Charles Kullmann, Giovanni Martinelli, Lauritz Melchior and Lodovico Oliviero. Baritones and basses are Perry Askam, Louis D'Angelo, Arnold Gabor, Alfredo Gandolfi, Emanuel List, Carlo Morelli, Ezio Pinza, Friedrich Schorr and Lawrence Tibbett.

In the list of conductors and assistant conductors are found the nams of Gaetano Merola, Gennaro Papi, Karl Riedel, and Fritz Reiner. William Tyroler will be chorus master and Adolph Bolm, ballet master. The stage and technical director will again be Armando Agnini. His assistants are to be Andre Ferrier and Stanley Maclewee.

The repertoire represents operas of the German, Italian and French schools. In German will be sung Das Rheingold, Die Wal-

(*Continued on page 7*)

Prodigal Son Makes Melodious Bow In Premiere at Dresden Opera

Bible Story Musicalized and Modernized by Heger—All Artists Concerned Rewarded With Recalls

DRESDEN.—The world premiere of The Prodigal Son, a new opera by Robert Heger, took place at the State Opera. It met with general interest and the composer (known all over Germany as chief orchestra leader of the Berlin State Opera) scored ringing success. The second "premiere" took place in Dortmund the following evening.

It is astonishing how this active conductor found time and leisure to create such a difficult and complicated opera as Der Verlorene Sohn, especially in view of the fact that he wrote both libretto and music. The two—and here is the essence of Heger's triumph—blend so perfectly, it was impossible to imagine one without the other.

THE STORY

The stage action is based on the Biblical story of the youth who left home and spent his substance on riotous living, returning ultimately to his father's house, where he was received with every manifestation of unchanging love. Transferring the story into the present time, was a daring experiment, but Heger solved it well. Modern dress, modern staging and realistic scenes are not an easy problem for a play that is to be sung, and Heger got around the difficulty by having the plot move from reality into dreams.

The work is divided into a prologue, six dream-pictures, and an epilogue. The first scene shows the Prodigal Son, a young music student in the peaceful home of his father, organist of a little country church. Rich city folk, interested in the boy's voice, come to persuade him to follow them to town, where he can study with great teachers and achieve fame. The father, wishing only his child's happiness, tells him to follow the call of his heart, but the adopted daughter (secretly in love with the Prodigal) pleads with the father to forbid his son to take a hasty step.

The evening before the boy's departure, he falls asleep in the twilight, and six dream-pictures change his whole life and plans. These pictures show his rise to fame and subsequent descent into poverty and oblivion, the characters in the pictures, of course, being the people who figure in his actual life, though in the dreams they impersonate different roles. The dream pictures end. It is morning and the boy has decided to stay home. The young girl enters and for the first time the boy sees her with eyes of love. Arms around each other, the couple stroll into the blooming garden, while in the distance is heard the "Prodigal's Te Deum." The old organist closes the Bible which has been lying open on the table beside the dreaming boy. The happy smile on the father's face, and his hands folded in prayer, bring the opera to an impressive close.

CLEVER STAGING

The opera was played without interruption, the pictures being connected by musical interludes, while behind soft-blue, transparent curtains, the stage-settings were changed. The dream-pictures nowhere seemed fantastic and were true to life and reality. Gorgeous ballrooms, fashionable bathing resorts, attic-rooms, and slums were represented with amazing fidelity.

ORIGINAL SCORE

The music is original in peculiar orchestration and the frequent use of gongs, bells, and subdued drums, which, used at times of high drama, served to increase the tension. Full of dissonances, atonal and polytonal innovations, the music rambled on, always tense, turbulent and restless, keeping the audience at a high pitch without giving them much chance to relax. The score, though uncommonly interesting, finally finds the hearer rather exhausted.

INTERPRETATION

The title role was created by Torsten Ralf, vocally splendid, but in acting a bit heavy. He is not suited physically for the part of the young composer-singer, being much too mature and experienced-looking. Maria Cebotari, as the adopted sister, made a sweet picture and sang the difficult part in fine style and with dramatic feeling. Martha Fuchs, as the Lady from Town, gave as always a fine performance, this time however a better impersonation from the histrionic than the vocal point of view, as she had so little to sing.

Paul Schoffler, as the Gentleman from Town, revealed himself in a new light and surprised everybody by his unusual and versatile acting. Sven Nilsson, as the Father, was vocally the best of the cast. His voice, a deep bass, is well placed and warm in quality. His diction is perfect and his acting finished.

The characters are given no names, but mentioned in the program as given here.

Hans Strohbach, general manager of the State Opera, produced The Prodigal Son. He fulfilled the task well, but it is not comprehensible why he garbed half of the cast in old-fashioned garments and the others in ultra-modern clothes. If it was his intention to emphasize thereby the difference between city and country people, he could have done it in a more logical and effective manner.

The costumes, creations of Prof. Fanto, together with the attractive settings by Adolf Mahnke, lent much to the artistic atmosphere. The chorus, wonderful in the Te Deum, was trained by Karl M. Pembaur. The charming ballet showed the capable training of W. Kreideweis. Dr. Karl Bohm was the excellent conductor.

The singers, conductor, stage manager and composer were called before the curtain again and again. ELINOR JANSON.

Myra Hess Sails for England After Concluding American Tour

Myra Hess, who sailed from New York on April 20 at the conclusion of her thirteenth American tour, was interviewed by a representative of the Musical Courier on the day of her departure.

MYRA HESS

"Thirteen has always been a lucky number for me," said the English pianist, smiling, "and this season in America has been a very pleasant one."

Miss Hess will spend the summer in England. This includes a vacation in Devonshire, where she expects to enjoy swimming and boating and other outdoor sports. Early in the summer she plans to begin preparation for her next season's programs.

"My 1936-37 schedule holds a tour of Scandinavia, my first in those countries. The itinerary extends into December, and late in that month I shall sail for America, arriving in the United States to begin engagements here early in January."

Her time in America next season is to be divided as usual between orchestral and recital appearances in many cities. She gives two New York Recitals in Town Hall on January 24 and March 10. The orchestras with which she is to be soloist comprise the New York Philharmonic, the Boston Symphony, the Chicago Symphony, the National Symphony Orchestra of Washington, D. C., the National Orchestral Association (New York) and the Cleveland Orchestra.

"When I play with the New York Philharmonic Orchestra, it will be under the baton of Dr. Artur Rodsinski, with whom I once appeared as assisting artist with the Los Angeles Philharmonic Orchestra. The Cleveland Orchestra engagement also is under Dr. Rodzinski. I shall enjoy playing again with the National Symphony Orchestra under Dr. Hans Kindler. This season I played with that organization in the Brahms' second concerto during their Brahms' Festival."

Miss Hess is one of the distinguished British subjects who are entitled to put "C.B.E." after their names. This means "Commander of the British Empire," an honor bestowed upon the pianist by the late King George on New Year's Day. The actual decoration will be tendered to Miss Hess by Edward VIII after her return to England this spring.

M. L. S.

Juilliard Singers in Merry Wives

Nicolai's Opera-Comique Restored in Krehbiel's English Version Under Baton of Stoessel

The third production of the season by the opera department of the Juilliard School of Music was Otto Nicolai's opera-comique, The Merry Wives of Windsor, in an English version by the late H. E. Krehbiel, heard in the school auditorium on April 22, 23, 24 and 25. Albert Stoessel conducted, and Alfredo Valenti was stage director. The settings were designed by members of the class in stagecraft under Frederick J. Kiesler.

The opera dates from 1849, when it was first heard at the Berlin Court Opera; it had its New York premiere in 1863 at the Academy of Music. The Krehbiel version had been sung in New York by the American Opera Company in 1886 and by the Castle Square organization in 1899. The Metropolitan had also given the German original in 1900, with Sembrich, Schumann-Heink and others in the cast. The last Manhattan hearings were in 1923, when the Wagnerian Opera Company presented two performances at the Lexington Opera House.

Based on Shakespeare's comedy, the subject matter is the same as that of Verdi's immensely more inspired Falstaff. The sparkling overture has retained popularity on lighter concert programs. The remainder of the score is sprightly if undistinguished, the forest scene marking its highest appeal. The traditions of German *Singspiel* are apparent in the work, together with a number of concerted pieces of more elaborate make-up. It is grateful music to sing, and the young Juilliard artists took excellent advantage of its flowing *cantilena* airs, and revelled in its broad, farcical situations.

The cast heard on the opening night (there were as usual two alternating ones) included Annamary Dickey as a spirited, vocally competent Mistress Ford; Risé Stevens, a rich-toned Mistress Page; Gean Greenwell, a comical and well-routined Falstaff; George Britton, a dramatic Ford; Romolo de Spirito, a suave-voiced and credible lover, as Fenton; Genevieve Rowe, as an attractive Anne Page, and Robert Geis as her intractable father. The numerous cast also numbered Allen Stewart as Master Slender, Carl Frederickson as Dr. Caius; and Richard Reeves, Gilbert Linville, Albert Robinson, Jack Wengrow, Donald Morris and Robert Lissauer in other roles. A mixed chorus of twenty-six assisted, as well as an ensemble of six girl dancers trained by Arthur Mahoney.

Mr. Stoessel led the opera orchestra of the school in a creditable and smooth reading of the tuneful music. The staging was marked by considerable animation and successful handling of group scenes. The setting represented an Elizabethan theatre of the time of Shakespeare, although various changes were made for the several scenes and properties introduced that date from a later era. The rich-colored costumes were of a more modern style. The capacity audience received the performance with evidences of marked approval. R. M. K.

Metropolitan Spring Series

(*Continued from page 5*)

The orchestra will number from fifty-six to sixty-five musicians, depending on the work given, and there will be sixty members of the regular Metropolitan chorus.

CASTS FOR OPENING PERFORMANCES

The opening performance of Carmen, on May 11, enlists Mmes. Castagna and Bodanskaya, Messrs. Tokatyan, Royer and others. Miss Bodanskaya has sung in opera in Philadelphia and in recitals, and Mr. Royer in opera in New York and elsewhere.

Rigoletto will be given on May 13, with Miss Hardy, who has sung in opera performances on the Pacific Coast, as Gilda; Miss Kaskas making her America opera debut as Maddalena; Mr. Bentonelli as the Duke; Mr. Morelli in the title role, Mr. Gurney as Sparafucile, and Mr. Cordon as Monterone. Mr. Papi conducts both these performances.

The Bartered Bride by Smetana is to be sung in English on May 15, with Miss Dickson making her Metropolitan debut as Marie; Mr. Chamlee as Hans; Mr. D'Angelo as Kezal; Mr. Rasely, in his Metropolitan debut, as Wenzel. Mr. Pelletier will conduct. The American Ballet, which will continue with the Metropolitan during the spring season, appears in all three of these productions.

During the second week, on a date to be announced later, Gluck's Orfeo is to be offered in Italian, with a cast not yet definitely selected. Mr. Hageman, rejoining the company, conducts.

The production of Caponsacchi is scheduled for the third week, with Mr. Chamlee in the title role, Miss Jepson as the heroine, and Mr. Royer as her plotting husband. The opera is based on the drama by Arthur Goodrich, and had its operatic world premiere in German at Freiburg in 1932. It was subsequently heard in Vienna.

Mr. Johnson said that the spring season would extend from three to five weeks. The directors have set aside a certain sum to meet possible losses, and the series necessarily must close when this is exhausted. It is hoped that public patronage will obviate a deficit and allow the maximum length of the season to be given. The series is being conducted as an experiment, and if it passes the first season's test successfully, may become a permanent feature in future years.

The top admission prices will be $3 and $2.50 for the orchestra and boxes, with 1,500 seats available in other parts of the house at prices ranging from one dollar to twenty-five cents. The box office sale for the first week opens on May 4. Performances are to be given on Monday, Wednesday, Friday and Saturday evenings, and Saturday afternoons. Each production will be given at least twice, and three times if demand warrants it. The list of other singers, with whom negotiations are being conducted and of other operas for the series is to be announced later.

Radio City Glee Club on Tour

The Radio City Music Hall Glee Club, which has been featured for the past two years in the stage spectacles of the Radio City Music Hall, New York, appears for the first time away from the theatre making a brief tour of three cities, beginning May 1, returning to the Music Hall, May 29. The road tour of the male singing ensemble was arranged by W. G. Van Schmus, managing director of the Music Hall, and Leon Leonidoff, stage producer. The singing ensemble is directed by a young woman, Vin Lindhe, who accompanies the glee club on its itinerary. The young men of the ensemble have been recruited from all over the United States. The group opened at the Chicago Theatre, Chicago, May 1; and goes on to the Michigan Theatre, Detroit, May 8, and the Earle Theatre, Washington, May 22, returning to New York to take part in a Leonidoff production at the Music Hall May 29.

Federal Music Project Announces Festival of American Music

George Crandall, manager of the Concert Division, Federal Music Project, New York, with Dr. Nikolai Sokoloff, national director, and Lee Pattison, director New York City and State, announces A Festival of Music by Americans, for the week of May 3-May 9, inclusive. Among the conductors appearing are Howard Hanson and Dr. Sokoloff; pianists, Charles Haubiel and Helen Norfleet. The New York Civic Orchestra will perform works by Hanson and others. Of chamber music, a work by Harold Morris is planned. The Festival Chorus and Orchestra are scheduled to appear, giving a work by Sandor Harmati. Scores by Haubiel and Frederick Jacobi are to be heard, and the Brooklyn Symphony Orchestra is to play compositions by Edgar Stillman Kelley, Rubin Goldmark and others. Units of students, children, a Harlem Group in Il Trovatore, and other features make up a full week of music.

Philadelphia Has Varied Calendar

Curtis String Quartet Concert—Dorothy Hazel Sings—Music Teachers Association Program—Josef Wissow Plays with Orchestra

PHILADELPHIA.—Mabel Parker, vocal teacher of Philadelphia, presented one of her promising pupils, Dorothy Hazel, in recital, at her studio, on April 20, before a selected group of interested listeners. Miss Hazel sang a comprehensive list of songs, of wide variety. The opening number was the Suicidio aria from Ponchielli's La Gioconda. Three songs in English followed: Oh, Ye Balmy Boughs from Handel's opera Xerxes; The Arrow and the Song by Balfe; and When Celia Sings by Moir. French songs were the next on the program: Quelle Souffrance (Lenormand); Le coeur de m'amie (Dalcroze); and the Bolero from Bizet's Carmen. The recitative and air de Lia from Debussy's L'Enfant Prodigue preceded the final group of four English numbers—Wild Geese by Rogers, Japanese Rain Song by Marx, Reed, Reed Rustle by Sibelius and Joy by Watts.

Widely divergent emotional, as well as technical difficulties were encountered in the course of the program but Miss Hazel met them with a voice of beauty, power and tonal fidelity. Her interpretations were, for the most part convincing, while with greater experience and maturity she will undoubtedly go far. She was cordially received, and responded with two encores. Miss Parker was at the piano for her pupil and contributed excellent support.

PHILADELPHIA MUSIC TEACHERS ASSOCIATION

The Philadelphia Music Teachers Association was privileged to have two distinguished people on its program for the meeting on April 21. Agnes Clune Quinlan, Irish composer-pianist-lecturer, played three numbers with interpretative comments—Prelude by Scriabin, The Swan by Palmgren and the Bendel arrangement of the Prize Song from Wagner's Die Meistersinger. Miss Quinlan gave a beautiful interpretation of the two rather atmospheric numbers which were first, and a brilliant performance of the Prize Song. The audience was appreciative and Miss Quinlan responded with an encore, Widmung by Schumann-Liszt. Dr. James Francis Cooke gave an interesting address entitled Encounters With Genius. He gave some enlightening side lights on the lives of many geniuses whom he had known.

CURTIS STRING QUARTET CONCERT

A delightful evening of chamber music was enjoyed by a small and exclusive group of music-lovers, on April 22, in the home of Caroline Sinkler, when the Curtis String Quartet played the Mozart D minor, and one of the Dohnanyi quartets. They were well chosen, as to contrast and beauty of content. As always the Curtis Quartet played with good balance, and excellent ensemble. During the interim between the two quartets, Henry S. Drinker, Jr., spoke briefly of the plans for next season, when it is planned to have five evenings of chamber music, devoted mostly to the chamber works of Brahms, with two works of that master on each program and one by some other composer. This was decided by vote of those present, against Mr. Drinker's desire for "all Brahms". These concerts are to be held in private homes, and are to be given probably in December, January and February of next season, after the return of the Curtis String Quartet from its trip abroad.

JOSEF WISSOW WITH CIVIC ORCHESTRA

Josef Wissow was the soloist with the WPA Civic Symphony Orchestra at Temple University on April 19 under the baton of Emil Folgmann. Mr. Wissow, presented in the Mendelssohn concerto in G minor, was in splendid form and encompassed rhythmic, executant and interpretative difficulties with consummate musicianship. He was enthusiastically applauded by a large gathering. Other numbers on the program were by Weber, Paul White and Bizet. The orchestra performed well and was given a cordial reception.

M. M. C.

San Francisco Events

(Continued from page 5)

küre, Götterdämmerung and Tristan und Isolde. Otello, Rigoletto, La Tosca, Pagliacci, La Forza Del Destino, The Marriage of Figaro, The Barber of Seville and Il Trovatore are offered in Italian and Gianni Schicchi in English. The two French operas will be La Juive and Carmen.

Peter D. Conley will continue to serve the San Francisco Opera Company in the capacity of business manager, and Curran D. Swint will again represent it as publicity director.

SCHELLING LEADS ORCHESTRA

During the past ten days, San Franciscans have enjoyed a veritable feast of symphonic music. Of paramount musical importance has been the series of educational concerts for children and young people played by the San Francisco Symphony Orchestra under the direction of that fine musician and able educator, Ernest Schelling. Each one of his four programs was dedicated to music of a different nation. The first was all-German, the second French, the third Russian and the fourth American. As is his wont, Mr. Schelling employed stereoptican slides to illustrate his explanatory remarks appertaining to the music performed, his description of the various instruments of the orchestra and his comments on the master composers. Needless to say that Mr. Schelling's youthful audiences which packed the Opera House at each concert to its full capacity thoroughly appreciated his conducting and his geniality. This series of concerts was made possible through the generosity of Mrs. Walter A. Haas, one of San Francisco's leading patrons of music.

WILLSON SYMPHONY PREMIERED

A world premiere was included in the program of the special concert of the San Francisco Symphony Orchestra, at the Opera House. The new work was the symphony in F minor by Meredith Willson, American born composer and musical director of the western division of the National Broadcasting Company. Willson directed the performance. Mr. Willson's symphony for which he took "San Francisco Life" for the leading themes is in four movements. The music, which is expertly orchestrated, is suggestive and aptly descriptive. Above and beyond this, the music for its own sake has freshness and striking originality. The San Francisco Symphony Orchestra gave what appeared an effective and sympathetic performance. The large audience not only applauded Mr. Willson enthusiastically but shouted its approval at the end.

Works by other composers that were given a fine interpretation under Willson's eloquent baton was Glinka's overture to Russlan and Ludmilla, Mozart's Eine kleine nachtmusic and Chabrier's rhapsody, Espana.

SPALDING WITH MONTEUX

At the last Municipal Concert for this season given at the Exposition Auditorium under the auspices of the San Francisco Art Commission, Albert Spalding appeared as guest soloist with the San Francisco Symphony Orchestra under the leadership of Pierre Monteux. Spalding's choice of selection was the Mendelssohn E minor concerto for violin and orchestra. For sheer beauty of tone, technical finish and admirable interpretation, this was an outstanding event. There is a refinement of tone and an earnestness of purpose in Mr. Spalding's playing. His is the thoughtful effort of an artist who regards the masters he interprets with reverence.

The symphony of the evening was Beethoven's sixth known as the Pastoral. Mr. Monteux gave this work a masterly reading, paying marked attention to the clear introduction of all themes, the contrasts in emotional content, the essential tonal balance, and especially the building of the climax and finale. The other two numbers on Mr. Monteux's colorful program were the overture to Weber's Oberon and Alborado del Gracioso by Ravel. Soloist, conductor and orchestra all were given a spontaneous ovation from a large and representative audience.

ELMAN FETED SOLOIST

The San Francisco Symphony Orchestra's ninth pair of concerts at the Opera House, Pierre Monteux conducting, found Mischa Elman appearing as soloist in Beethoven's D major concerto. Never has Mr. Elman played as beautifully in San Francisco as he did upon these two occasions at which this writer was present. The magnificent concerto was interpreted with delectable finish, broad musicianship and sustained beauty by Elman. His tone was rich and opulent, and he played the last movement with a technical command that subdued its most formidable intricacies. Mr. Elman scored a tremendous success indicated by ovational applause.

The purely orchestral numbers on the program included Brahms' Tragic Overture, theme and variations by Adolph Weiss (first bassoon of the orchestra) and the Moussorgsky-Ravel Pictures at an Exhibition. Each was given a vital and brilliant presentation by Monteux and his band of expert instrumentalists.

Pierre Monteux, his wife and charming young daughter, Nanci, were the honor guests at a dinner given by the Musicians' Club of San Francisco (Alfred Metzger, president) at the Hotel Stewart. The affair was attended by over one hundred leaders in the musical, political and artistic life of this city.

C. H. A.

Philadelphia Orchestra, Curtis Institute and RCA-Victor to Aid Young Players

Dr. Josef Hofmann announces that Dr. Leopold Stokowski, conductor, and Reginald Allen, manager of the Philadelphia Orchestra, and the RCA Victor, which is sponsoring the nationwide tour of this orchestra, have arranged for Philadelphia Orchestra members who are on the faculty of The Curtis Institute of Music to give auditions, while on tour, to young musicians aspiring to become proficient orchestra players.

Applicants in violin, viola, cello, double-bass, bassoon, clarinet, oboe, flute, trombone, trumpet, tuba and French horn will be heard, and those measuring up to the standards of The Curtis Institute, at the discretion of the Philadelphia Orchestra examiners, be enrolled as students in the orchestra department at The Curtis Institute of Music in Philadelphia. All tuition at The Curtis Institute is free.

Over one hundred graduates of The Curtis Institute of Music are now members of the major orchestras throughout the United States.

Auditions will be held in the following cities at studios arranged for by the RCA Victor: Denver, Col., May 6; Omaha, Neb., May 8; St. Louis, May 9; Milwaukee, Wis., May 11; Cleveland, May 12, and Ann Arbor, Mich., May 13.

They have already been held in Chicago, April 17; Atlanta, April 20; New Orleans, April 21; Dallas, April 24; Los Angeles, April 27; Hollywood, April 28; and San Francisco, May 1 and 2. Application for auditions should be made well in advance through the local RCA Victor District Manager or RCA Victor dealers in the various cities.

Peabody Conservatory Raising Sustaining Fund

The campaign to raise a sustaining fund of $125,000 for the Peabody Conservatory of Music, Baltimore, has more than reached its goal and contributions are still being received. General Lawrason Riggs, speaking for those concerned in raising this fund, said: "The trustees of the Peabody Institute are sincerely grateful to all those who have responded so promptly and generously to the appeal for a sustaining fund for the Conservatory of Music. While this objective has been attained, there are a number of people who for one reason or another did not subscribe during the campaign and these delayed subscriptions are being received every day and are most welcome and helpful. No institution ever had a more loyal and energetic group of workers than those who represented the Peabody in the recent solicitation for funds and our gratitude goes to them not only collectively but individually. The officers and faculty of the conservatory are of course deeply gratified at the opportunity thus given for further expansion of the work."

Liebling Artist Awarded Prize

At the luncheon of the Women's National Radio Committee held at the Hotel Astor on April 22, the Friday night Cities Service program featuring Jessica Dragonette and the Revelers Quartet over WEAF, was awarded the first prize as the best program of light music. In all, four radio programs were awarded citations as the most outstanding of the past year. Miss Dragonette has been Miss Liebling's pupil for the past eleven years.

DR. LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra. (Photo © Rembrandt Studios, Inc.)

REGINALD ALLEN, manager of the Philadelphia Orchestra.

CHARLES O'CONNELL, director of artists and repertoire of the RCA Victor. (Photo by Wm. M. Rittase.)

DR. JOSEF HOFMANN, director of the Curtis Institute of Music.

Copenhagen Royal Opera Marks Sesqui-Centennial

Momentous History Recalled — Resplendent Performances Mark Jubilee—Frieda Hempel Returns in Recital

COPENHAGEN.—Since the first of the year, the Royal Opera has been celebrating its one hundred and fiftieth anniversary, special attention being paid to Danish composers.

The festivities opened on January 31, for, looking back into the annals of the Opera's history, it was found that on this date in 1786, Orpheus, by Johann Gottlieb Naumann was performed for the first time in Copenhagen. In view of the fact however, that Naumann was a German (born near Dresden, 1741) and the text of his opera was translated into Danish by the famous writer Dorothea Biehl, it must seem that the Danish part of this jubilee was small. Naumann was not even appointed Royal Conductor as Schütz and Kunzen shortly afterwards were. He was twice called to Stockholm by the enthusiastic King Gustav, to organize the musical life of that place, and on the second of these visits he came to Copenhagen, where he remained two years and wrote and staged the above-mentioned opera.

It was first intended to stage Naumann's Orpheus for the day of the jubilee, but that plan was abandoned, probably for lack of time. It was finally decided to give four Danish operas which happened to be on the present roster: King and Lord by Peter Heises; Fancy-Dress Ball by Carl Nielsen; Saul and David also by Nielsen; and Little Kirsten by J. S. Hartmann.

KING AND LORD

This work, considered the finest Danish opera, was presented on the jubilee day before an audience festive and house-filling. Johan Hye-Knudsen conducted the opera to victory. Chief roles were magnificently taken by Jenna Frederiksen, Hoeberg and Wiedemann. Heises' music sounded deeply impressive. The pleasures of the evening were augmented by the artistic work of resourceful stage-manager Johann Soulsens.

NIELSEN OPUS

The second day brought Fancy-Dress Ball, a splendid score by Carl Nielsen. It shows the composer from his most attractive side and also vividly gives a true idea of Ludwig Holberg. Every detail of the work had its full value thanks to the conducting of Egisto Jangos. The singers also showed their best.

The same praise can be applied to Saul and David and Little Kirsten, produced the following evening. On the whole, the celebration was highly successful. The brilliant history of the Royal Opera of Copenhagen was revivified and modern audiences were again shown that this theatre, with its rare capacity for producing dramatic, idyllic and humorous compositions, is an institution of which the country may well be proud.

HEMPEL HEARD

Frieda Hempel revisited Copenhagen after a long absence. The last time this reviewer heard her previously—twelve years ago in London—her tone quality and interpretations were exquisite; but he has to confess that the years have somewhat told on her once so lovely voice. Formerly she was decidedly a coloratura, now she is more of a Lieder singer.

Mme. Hempel opened with Handel and Mozart arias—which proved to be somewhat of a mistake. Some of her high notes have lost their brilliancy, but one still could admire her art in forming a song and her musical sensibiilty. Later on she did Schubert and Schumann, in which she was quite as in former days—her voice full of charm, subtle and warm, and each song revealing her inner musical sense in its wonted sentiment and grace.

CHRISTIAN LETH-NIELSEN.

Eastman Artists in Concertos

Rochester Philharmonic and Civic Orchestras Provide Background for Appearances of Graduate Performers

ROCHESTER, N. Y.—In connection with its annual series of graduation concerts given by instrumental and vocal students, the Eastman School of Music this year inaugurated the Artists' Diploma Degree, which is to be awarded only to those outstanding instrumentalists who have earned their regular Bachelor's degree as performers on their respective instruments. Each candidate is required to present a sonata recital and is later given the opportunity of appearing with the Rochester Philharmonic Orchestra in a public concert. The first of these post-graduate recitals with orchestra was presented in the Eastman Theatre on April 7 by three talented young artists; Joseph Fortuna, violinist; Irene Gedney, pianist, and Millard Taylor, volinist. The Philharmonic orchestra was under the direction of Dr. Howard Hanson.

Mr. Fortuna was heard in Serge Prokofieff's highly sardonic and immensely effective concerto in D major, which he played with understanding and appreciation of its many subtleties. He has a warm, smooth tone, combined with a surety of deliverance that is a distinct pleasure to hear. Mr. Fortuna deserves an extra measure of praise for choosing a relatively unknown solo work for his instrument; a composition that gave the violinist ample opportunity for virtuoso display, yet at the same time demanded a lucid insight so as to project in proper manner its many capricious moods. Mr. Fortuna was recalled many times by the large audience to bow his acknowledgments.

Miss Gedney was soloist in the third concerto of Rachmaninoff, playing with a great deal of technical brilliance, although one felt that in this music the young pianist might have lavished considerably more warmth and emotion than was evidenced. However, Miss Gedney shows much poise at the keyboard and her interpretation of the concerto bespoke a sound knowledge of its contents, and was technically eminently satisfying, if lacking somewhat from the purely emotional viewpoint. She was most cordially received by the audience, and was recalled several times, sharing the applause with Dr. Hanson and the orchestra.

Mr.Taylor performed the Sibelius concerto in a thoroughly artistic manner. He has a full tone and possesses a technical equipment that was fully able to cope with the many demands made by this work. The lyric passages of the slow movement were especially well done, and in the dance measures of the finale Mr. Taylor displayed a virtuoso technic that was exciting. The audience was enthusiastic and gave hearty applause for Mr. Taylor's musicianly performance. This first concert was definitely an artistic success, and the three young soloists may well feel proud of their individual achievements.

FINAL CONCERTO PROGRAM

The third and last of the series of concerto programs featuring seniors of the Eastman School of Music was heard on April 14, when seven prospective graduates appeared with the Rochester Civic Orchestra, conducted by Dr. Howard Hanson. Ruth Melville, organist, played Delamarter's concerto in E major; Hazel Donart, soprano, sang an aria from Les Huguenots of Meyerbeer; Herbert Harp, trumpet, performed Haydn's concerto in B flat; Edward Preadore, violinist, was heard in the first movement of the Sibelius concerto; Hugh Robertson, tympanist, played Striegler's concerto; Mary Dunn, cellist, was soloist in the finale of Elgar's E minor concerto, and Roger Boardman, pianist, played two movements from the C minor concerto of Rachmaninoff. One of the largest audiences for these concerts was at hand to warmly applaud the young soloists.

G. R.

Metropolitan Opera Guild Members Vote for Favorite Works

A distinct preference for French and German opera was shown by the results of the opera ballot distributed by the Metropolitan Opera Guild. These were filled out by the guild members and the Metropolitan audience at large. In the minimum standard opera repertoire voters were asked to eliminate operas they desired the least. The smallest number of adverse votes went to Lohengrin, Tannhäuser, Tristan and Isolde and Die Walküre. The most consistently blackballed opera of this category was Trovatore, with Rigoletto next, La Traviata third and Madam Butterfly fourth.

In a list of twenty operas given occasionally at the Metropolitan, voters were asked to denote their ten preferences. These proved to be Pelleas and Melisande, Der Rosenkavalier, Fidelio, Romeo and Juliet and Don Giovanni, in that order, for the guild members; non-members asked for Fidelio, Mignon, Don Giovanni, Norma and The Barber of Seville.

The third group of possible restorations to be given showed an overwhelming vote for Boris Godounoff, with Louise, Samson and Delilah and Le Coq d'Or also indicated. A final list, suggestions by the voters, registered a demand for Wagner's Rienzi, with Deems Taylor's Peter Ibbetson second and Simone Boccanegra third.

A. S. C. A. P. Elects Officers

At the meeting of the American Society of Composers, Authors and Publishers at its New York headquarters on April 23, Gene Buck was re-elected president. Other officers, elected and re-elected, are: Vice-presidents, Louis Bernstein and Otto A. Harbach; secretary, Joseph Young; assistant secretary, Robert Crawford; treasurer, Gustave Schirmer; assistant treasurer, Sigmund Romberg; general counsel, Nathan Burkan; general manager, Edwin Claude Mills.

Bearns Prizes Awarded to Three Composers

The 1936 awards of the Bearns Prizes for original music, bestowed annually by Columbia University in nationwide competition, have been announced. This year three prizes were conferred, one more than is customary, because last season's jury withheld prizes on the grounds that none of the entries of 1935 were worthy of the distinction. First honors this year go to Jeanne Behrend of Philadelphia, who took the principal prize of $1,200 for Four Sara Teasdale Songs and a suite for piano entitled From Dawn Until Dusk. Miss Behrend is the wife of Alexander Kelberine, pianist. She was a student of the Curtis Institute of Music for five years. The sum of $900 goes to Max Exner of New York for four unaccompanied choruses based on old English texts. Mr. Exner is a graduate of Columbia University, and since 1933 has been studying composition of the Juilliard School of Music. Another award of $900 fell to Paul Buuck of Cleveland, composer of French-American Suite for piano and violin and a composition for chorus and string quartet, A Red, Red Rose. He has studied under Arthur Shepherd and Herbert Elwell. On the jury were Prof. Daniel Gregory Mason, head of the Columbia department of music; Dr. Seth Bingham and Dr. Hans Weisse, also of this department of music; James Friskin of the Juilliard School of Music, and Adolfo Betti, formerly leader of the Flonzaly Quartet. A gift from Lilia M. Bearns established the prizes.

Juilliard Summer School Aims to Bring Modern Methods to Attention of Teachers

George A. Wedge, Director, Discusses Multifold Aspects of the Instruction Planned for This Year—Recitals by Eminent Artists Again to Be Feature of Sessions

The Juilliard Summer School, which holds its 1936 session in New York from July 2 to August 14, is an institution dedicated to all serious students of music, whether their interest is professional or amateur. The curriculum is designed to offer constructive study in many branches, from pedagogy to layman's music courses.

George A. Wedge, director of the school, said in a recent interview, "One of our chief aims is to help the everyday music teachers—to give them a constructive outline of the latest and most effective methods of pedagogy. The old ways of instilling musical knowledge into the unwilling minds of the young are yielding to more flexible and pleasant methods, based on psychology and achieving better and more widespread results. Music education is becoming general, and old-fashioned, hide-bound pedagogy must give way to something more vital and appealing.

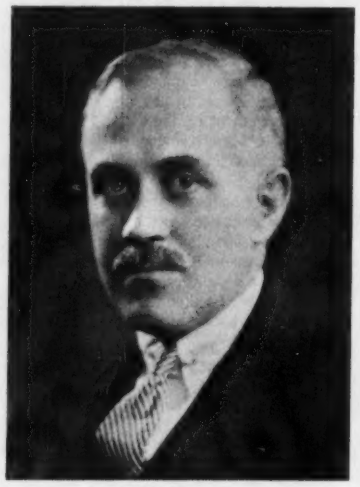
DEMONSTRATION CLASSES POPULAR

"Many of the teachers who come to us are also concert artists who are preparing recital programs for the coming season. They often write in advance to the school, giving a list of the compositions they intend to play, and during the term here they receive coaching in interpretation and performance. They find it interesting and rewarding to discuss and analyze a score thoroughly before presenting it in concert.

"The demonstration classes in public school music continue this year. This is one of the most popular of the courses we offer, perhaps because those taking it see the pedagogic theories actually in practice. Children from the New York schools are chosen for the demonstration classes.

RE-STUDYING STANDARD WORKS

"Courses enabling teachers to re-study standard works and to broaden their repertoire of teaching material include Voice Teaching Methods and Materials with Fraser Gange; Guy Maier's classes in Piano Teaching Methods and Materials; Analysis and Interpretation of Violin Repertoire with Louis Persinger; Harriet Johnson's Layman's Music Course; my own courses, The Gist of Music and Form and Interpretation; and Roy Harris' Modern Harmony and Orchestration. The interest aroused by the *resumé* of modern trends which Mr. Harris is giving seems significant, as if the proper feeling for contemporary music expression were growing. Present day composers and their idiom are at least entitled to thoughtful consideration by their own generation, and of course one arrives at understanding of them only by some comprehension of their methods and technic.



GEORGE A. WEDGE

"An innovation this year in the curriculum is a series of lectures on the Political and Social Background of Music History by J. Parker Russell. Mr. Russell has done much research in assembling this course, and it promises to be an exceptionally informative and fascinating study.

RECITALS SCHEDULED

"As in previous seasons, the Juilliard Summer School presents a number of recitals by members of the faculty. The value of these programs by eminent artists is attested by the thronging attendance they always draw. Aside from the purely aesthetic pleasure that they give, the concerts are excellent examples of the interpretations, program building and platform deportment of experienced performers.

WIDE ARRAY OF COURSES

"The faculty for the forthcoming term of the Juilliard Summer School is much the same as other years. The departments take in piano, voice, violin, cello, ensemble, music education, theory and orchestra. Newcomers to the teaching personnel include Hans Letz in the ensemble department; Bess Daniels, who gives instruction in group piano in the music education division, and Harriet Johnson in the same department; Ward Lewis of the Cleveland Institute of Music faculty has been added to the theory department; and Henry Christmann is clarinet instructor in the orchestra division."

M. L. S.

Amsterdam Musical Activities Embrace Diversity of Offerings

Adolf Busch Applauded—Mengelberg Closes Concertgebouw Season —Thibaud in Recital—Girl Violinist Shows Rare Promise

AMSTERDAM.—Adolf Busch, German violinist, gave us ample opportunity to enjoy his art in three appearances here. His recital at the Concertgebouw, under the auspices of Kunst voor Allen, showed much of his brilliant side, as the program (with the exception of an unaccompanied Partita in D, by Bach) was made up of items leaning towards virtuosity. At his chamber music recital, with Rudolf Serkin, pianist, we admired the perfect ensemble and musical depth of these two musicians in their readings of Beethoven, Reger, and Schubert. Busch was also soloist at a Concertgebouw concert under Bruno Walter, playing the Bach A minor and the Busoni concertos. He received a tremendous ovation.

MENGELBERG RETURNS

Willem Mengelberg has come back to conduct the last concerts of the Concertgebouw before the close of the winter season. His first work was Cherubini's Anacreon Overture, of which the orchestra gave a finely balanced performance. Henrietta Bosmans, Dutch pianist, played Symphonic Variations by César Franck most poetically; and Brahms' first symphony, in which Mengelberg is at his best, was the evening's apotheosis.

At the following Sunday matinée, Mengelberg led off with a stunning portrayal of Tschaikowsky's Romeo and Juliet, followed by portions of a suite by Gerard von Brucken Fock. The bright light of the afternoon was Oda Slobodskaya, dramatic soprano, in a stirring example of how the music of Moussorgsky and Borodin should be sung. With her vocal superiority, intense musicality, and dramatic feeling, she moved her listeners to true enthusiasm, augmented even more when she gave Salome's solo (Strauss) following the orchestra's suggestive playing of the Dance of the Seven Veils.

Mengelberg closed the winter series with Mahler's Lied von der Erde. Ilona Durigo, with her rich contralto, remained true to her long-standing tradition of beautiful artistry. The tenor role was taken by Julius Patzak. The Mahler was preceded by a concerto for flute and harp played with charming lightness by Hubert Barwasser and Rosa Spier.

BACH TO THE FORE

Saint Matthew's Passion was given on Palm Sunday, under Mengelberg. The soloists were Jo Vincent (soprano), Ilona Durigo (contralto), Carl Erb (tenor), William Ravelli (baritone) and Herman Schey (bass). The Toonkunst Chorus, Boys' Chorus, and full orchestra, together with the aforenamed, combined in an edifying presentation of one of the mightiest works in the literature.

VIOLINIST'S DEBUT

A young and gifted violinist from Czecho-Slovakia made her debut at the Music Lyceum. Her name is Bedrsjisjka Seidlova and I hope that readers of this article will succeed in pronouncing it, for it is a name they will surely hear again. A talent of large dimensions, with a technic and tone to match. True that the inner growth of this youthful artist has not reached its zenith, but all the signs are there, and one thing is certain, Miss Seidlova gave her hearers unalloyed pleasure. Of the items played, Dvorak's concerto and Four Pieces by Josef Suk, made the deepest impression.

We had another opportunity of hearing music from Czecho-Slovakia when the Walesson Quartet devoted an evening to three of that country's composers. A quartet by Martinu was merely pleasing, Janacek's work registered more to our liking, and when Dvorak's opus 51 came after the intermission, we felt perfectly at home with his flowing melodies.

OTHER RECITALS

While Jacques Thibaud, the elegant, charmed a good-sized audience in the Concertgebouw large hall, Winifred Christie championed the Moor double-keyboard piano in the smaller recital room. We have intense admiration for Miss Christie's splendid artistry, as well as for her serious purpose in endeavoring to launch this new instrument.

EVELETH VAN GEUNS.

Providence Music Richly Varied

Symphonic Choral and Recital Offerings Profusely Provided in Spring Weeks — Boston and Resident Orchestras among Those Appearing

PROVIDENCE, R. I.—Avis Bliven Charbonnel, pianist, following a course of lecture recitals for the Junior League of Providence, presented a recital in Plantations Auditorium, which gave opportunity for the superior musicianship of this talented artist. The program contained Valse Oubliee and Hungarian Rhapsody (No. 13) in observance of the 125th Anniversary of Liszt, and was much enjoyed by those present.

The Providence Symphony Orchestra gave the last of its series of concerts in the Metropolitan Theatre under the direction of Wassili Leps. It was by far the most enjoyable concert by this organization and both Dr. Leps and the orchestra were given an ovation. Renata Flandina Ruisi, the soloist of the occasion, sang the aria, Ritornor Vincitor (Verdi). Her voice and stage presence were pleasing and she won immense favor.

CHORAL AND CLUB EVENTS

The Northland College Choir of Ashland, Wisconsin (Sigvart Julius Steen, director), presented a concert in Trinity Union Methodist Church. The program contained seldom heard compositions of *a capella* which were sung with superlative excellence.

The Providence Singers with orchestra under the direction of George Faulkner sang the Bach cantata, Christ Lay in the Bonds of Death, at a concert in the Central Baptist Church. This was a notable performance, the chorus singing with remarkable fervor and expressiveness. They also gave Adoremus Te and Tenebrae Factae Sunt (Palestrina). Angelica Bacon, soprano, sang delightfully With Verdure Clad (Haydn).

A Lenten program was presented by the Chaminade Club at the Music Mansion. The participants were Marion Greene, Marjorie Greene, pianists; Charlotte Bellows, organ; Bessie Baybutt, contralto; Emily Amidon Hampton, soprano; Gladys Mulcahey, cello; Ethel Richardson and Wm. Smithson, accompanists.

Gladys Swarthout appeared before the Pawtucket Civic Music Association in the last concert of this season's series. There was scarcely standing room and the enthusiastic audience was loath to let her go at the close of the program. She shared the honors of the evening with her accompanist, Lester Hodges, who played a group of solos.

Lucy Marsh Gordon, soprano; Harry Hughes, baritone, and Page Sanderson, tenor, were soloists for Dubois's The Seven Last Words, presented by the department of music of Brown University under the direction of Prof. Arthur B. Hitchcock in Sayles Hall. Lawrence Apgar was the organist. Brown University Choir and Pembroke College Glee Club made up the chorus.

BOSTON SYMPHONY ORCHESTRA

The final concert of the Boston Symphony Orchestra series was given at the Metropolitan Theatre (Serge Koussevitzky, conductor). The list contained the Russian Easter overture (Rimsky-Korsakoff), Prelude to the Afternoon of a Faun (Debussy), Pines of Rome (Respighi) and symphony (No. 1) of Brahms. A gorgeous ending to a remarkable series of brilliant concerts.

The University Glee Club celebrated its Silver Jubilee with a concert that taxed the capacitv of Memorial Hall. The club sang the successes of former years with spontaneity and spirit, to which the audience responded with heartiest applause. Berrick Schloss conducted. The soloist was Rose Dirmann. She was accompanied by Ruth Tripp. Earl Perkins was accompanist for the club.

Nelson Eddy sang to a crowded house at the Metropolitan Theatre, adding another to the long list of his triumphs.

Felix Fox presented Helen Grant Eddy, Mary Ward and Bella Halpert in a program of piano concerti, orchestral parts on the second piano being played by Mr. Fox. This was an excellent recital, absorbing and splendidly interpreted.

B. N. D.

Milwaukee Players in Second Event

Bojanowski Wins Approval for Conducting of Concert Including Poulenc Two-Piano Concerto—Chicago Forces End Series—Dream of Gerontius Sung —Jepson Recital Applauded

MILWAUKEE, WIS.—The second concert of the newly organized Milwaukee Symphony orchestra, under the direction of Jerzy Bojanowski, deepened the conviction of attending music lovers that the Musicians' Union promoting the undertaking have found in the Chicago opera conductor a leader with the flair, background and musical capacity able to excite city-wide support and interest.

Building on a personnel of players thoroughly routined in symphonic practice, thanks to four years under the baton of Frank Laird Waller, the Polish musician in the spring concert at Pabst Theatre, was able to achieve a version of a well composed program that ranks with the best. His reading of Tschaikowsky's fourth symphony was superb for originality, for feeling and dynamics. Rozycki's symphonic scherzo proved unimportant musically, but in support of a piano duo, the orchestra touched inspiration in Liszt's Concerto Pathetique. Bojanowski's methods include suddenly taking the baton in his left hand, or bending far forward, but his results are exceptionally promising for a permanent home symphony orchestra at last for Milwaukee.

The piano duo composed of Margaret Diefenthaler and Roland Dittl as soloists created a sensation with ensemble, verve and musical quality in all things that deserve and should win wide notice. Poulenc's D minor concerto was magnificently done. The soloists were acclaimed by the crowded house, which also at the end accorded Bojanowski a prolonged ovation.

CHICAGO ORCHESTRA CLOSES SERIES

The Chicago Symphony Orchestra under Frederick Stock closed a successful season with a concert given with fine spirit and great success. The Beethoven Eroica Symphony and two Wagner excerpts, one of them the Siegfried Funeral March, were all revealed *con amore* with dash, nobility of interpretative conception and finish. Mr. Stock by way of variety and contrast included what he humorously named, several examples of "kitchen music"—Enesco's Roumanian Rhapsody, Godard's Berceuse from Jocelyn and Tschaikowsky's Waltz of the Flowers, and they were applauded. Margaret Rice, who managed the successful series, will also bring Leopold Stokowski, directing the Philadelphia Orchestra, for a concert at the city Auditorium in May.

HELEN JEPSON'S RECITAL

Helen Jepson, soprano, made a deep impression as soloist for the Arion Musical Club at the Pabst Theatre before a large audience, in classics of the old school, modern songs and operatic excerpts. Arpad Sandor furnished able accompaniments.

The Civic Concert Association closed a well attended season at the Oriental Theatre with Joseph Bentonelli, tenor, as the feature. He held his audience by the beauty of a true tenor voice and his ease of delivery.

CHORAL PERFORMANCES

The St. Olaf Lutheran Choir under direction of F. Melius Christiansen appeared in a concert at the Auditorium and accomplished expected success, though this year the voices, especially in the soprano and tenor sections seemed not quite as sibilant as usual. Masterful interpretation there was of the classics, of church music, and of a splendid song by the director himself, From Grief to Glory. The audience was enthusiastic, and large.

The surprisingly fine interpretation of The Dream of Gerontius by the Marquette University Chorus under the direction of Alfred Hiles Bergen has resulted in plans to perform annually the oratorio by Elgar, under whom Mr. Bergen was a student. The work will be repeated in Shorewood auditorium soon.

More than 3,000 Wisconsin music students in public schools are preparing for the statewide music festival on May 28 at Madison, Wis.

J. E. McC.

Stojowski Announces Master Class in Seattle

Sigismond Stojowski will conduct a Master Class for pianists in Seattle, Wash., from June 29 to August 1. The Stojowski Students Association in December issued an eight-page bulletin containing facts related to this master and to Paderewski, his teacher.

SIGISMOND STOJOWSKI

The February bulletin announces the summer class, and contains an open letter from Ruth Allen McCreery of the University of Washington, Seattle; another from Phyllida Ashley, telling of a Stojowski summer class at Mills College, Oakland, Cal.; quotations of South American press notices, including El Commercio and Andre Sas of Lima, Peru; News of the Stojowski New York Studios and other features. Some of the chief Stojowski artist-pupils are named, including Levitzki, Loesser, Novaes, Ashley, Cherkassky and others. Study under Mr. Stojowski this summer takes in class performance, private lessons, an auditors' group, public performances along with lectures, a dramatic festival and artist recitals. Concert artists are given opportunity of appearing in the Performers Course, and teachers may enroll in the Auditors' Course. Fresh ideas and inspiration are emphasized. A full scholarship and several partial scholarships are offered by Mr. Stojowski. Living accommodations are provided, and the summer schedule includes excursions and out-door sports.

Opera Festival at Chicago Musical College

CHICAGO.—Harold E. Ray, business manager of the Chicago Musical College, announces that an opera festival will be given this summer under the direction of Isaac Van Grove at the school. Mr. Ray has been an active participant in opera circles for many years and was manager of the Chicago Grand Opera Company during the 1933-34 season.

Mr. Van Grove has been officially connected in such capacities as coach, conductor and stage manager during many years of operatic activity. He became a conductor of the Chicago Grand Opera company under the directorate of Mary Garden. He later was musical director of the American Opera Company and was for eight years the artistic director of the Cincinnati Summer Opera. In 1933 and 1934 Mr. Van Grove produced and directed the pageant, The Romance of a People. He has returned from New York, where he has been collaborating for several months with Max Reinhardt on a musical extravaganza which is to open on Broadway this fall.

The opera festival will be held that last week of the major summer session at the Chicago Musical College which consists of six weeks, beginning June 22. Mr. Van Grove's opera class is to be held four times weekly. Castings are to be made according to the advancement of the various individuals in the class. Among the operas to be presented are Madam Butterfly, Haensel and Gretel, and the Secret of Suzanne; the first and third acts of Faust and Martha; the first act of Louise; and the first and fourth acts of La Boheme.

N. Y. Symphonette to Appear

The New York Symphonette, eighteen women players, under the direction of Giulietta Morino, has been engaged for May 6 at Town Hall, New York, appearing with the Madrigal Society. Charles Braunhut is the manager.

National Symphony Orchestra Closes Series of Concerts in Richmond

Jean-Marie Robinault in Recital—Westminster Choir Appears—State Music Clubs Hold Convention in Harrisonburg

RICHMOND, VA.—The National Symphony Orchestra of Washington closed its series of Richmond concerts with a magnificent performance, in which its brilliant conductor, Dr. Hans Kindler, offered a program superior in interest to any of its predecessors. Moreover, the men of the orchestra appeared to be inspired with the desire to make this performance the climax of the series. At the conclusion of the concert, Dr. Kindler was brought back for three encores. The program, given without a soloist, included a Bach passacaglia, a Mozart work, the Unfinished Symphony of Schubert, Strauss' Don Juan, with other works of Granados and Stravinsky, including the latter's Berceuse. The concert was given under the management of a newly organized Civic Musical Association, succeeding the T. Michaux Moody individual management.

Jean-Marie Robinault, pianist, returned on April 21 for a recital before the members of the Musicians' Club at the Hotel Jefferson. His earlier appearance with the Richmond Symphony Orchestra provided a background of interest in this splendid young artist. On this occasion, Mr. Robinault displayed great pianistic powers in a program by Bach, Chopin, Godowsky and Liszt. Compositions of Albeniz and Debussy were added as encores. The Java Suite of Godowsky brought novelty and was the high light of the evening.

The Westminster Choir, under its usual conductor, John Finley Williamson, appeared in a highly interesting program on April 15. The group sang with its accustomed beauty of tone and artistic finish and was warmly received.

Wilfrid Pyle, Richmond pianist and conductor, led his Virginia Symphony Orchestra in a gratifyingly fine concert at the John Marshall Auditorium on April 17. An organization of forty musicians has been welded into an ensemble of excellent quality. Works of Beethoven (the Egmont Overture), Haydn's London Symphony, two Brahms dances and the March Slav of Tschaikowsky were given. Virginia Gartrell Grubbs, soprano, sang two Carmen excerpts with orchestral accompaniment.

STATE MUSIC CLUBS CONVENE

The neighboring city of Harrisonburg, Va., during April 15 to 17, has been the host of the Virginia Federation of Music Clubs, the Virginia State Festival Association and the Virginia Music Teachers Association, meeting in joint convention. The opening formal sessions were presided over by Mrs. T. R. Steele, president of the federation, and Bristow Hardin, head of the music teachers. The organizations were greeted by President S. P. Duke, of the State College, and G. F. Switzer, head of the Chamber of Commerce. Musical programs were given by the combined Glee Clubs of Washington and Lee and the Teachers College, directed by John A. Graham. A massed choir, directed by T. Nelson Huffman, of Bridgewater College, gave two numbers, with Mrs. Edwin Feller, of Norfolk, soloist. The Shenandoah Valley Orchestra, directed by Professor Ruebush, of Shenandoah College, played three compositions.

The second day of the convention included a song recital given by Margaret Hawshaw at the State Teachers College. The annual dinner, attended by 200 Virginia musicians, was addressed by Wheeler Beckett, conductor of the Richmond Symphony Orchestra. Programs were given by Rosalie Ott Davis, pianist; Caleb Cushing, tenor; Mrs. Edward Church and Mrs. Charles Sorrel, pianists; and recitals by Nelson T. Huffman, J. Edgar Anderson, violinist, and Donald Bolger, pianist. Addresses were made by Mrs. G. A. Benchoff, on public school music, and Eric Rath, dean of music at Hollins College.

Mrs. L. A. Dunlap, of Pulaski, was elected state president of the Federation of Music Clubs; Helen Betelle, of Roanoke, was elected state president of the Music Teachers Association. Recitals were given on April 17 by Henri Deering, pianist; the Bristow Hardin Quartet, of Norfolk; Vera Melone Conrad, of Harrisonburg and Frances Houck, also of Harrisonburg. The day's program was climaxed with a night concert by the Westminster Choir, directed by Dr. John Finley Williamson.

The closing day of the convention, which was the seventeenth annual meeting, furnished an address by Julia Fuqua Ober, former president of the federation, on junior work. Junior winners were announced and these were heard in recitals. The leading winners in each class were: Marianna Wyatt (Petersburg), Class A, piano; Lavelle Herrick (Suffolk), Class B, piano; Gloria Whitehurst (South Norfolk), Class C, piano. In piano duo, Class A, Burton Davis and Larry Butler (Suffolk). In piano quartets, Charlotte Brewster, Eleanor Hudgins, Carolyn Wright and Hilda Ewell (Norfolk).

The cornet winner was Mary Sue Ambrose (Woodstock) in Class A; trombone, Irvin Kohne (Maurertown, Va.); clarinet, Class A, Anna Lee Dite (Edinburg); violin, Class A, Betty Lee Connors (Maurertown). In high school chorus, the Chatham chorus, directed by Jessie Patterson. Piano composition, Lilburn Dunlap, of Christiansburg. Concerts were given by various school choral organizations. J. G. H.

Crooks to Sail for Australia

Richard Crooks will sail on May 27 for Australia and New Zealand to fulfill concert engagements in more than fifty cities on the other side of the world. Mrs. Crooks and their two children, Patricia and Richard, Jr.

RICHARD CROOKS

accompany him. The approaching tour will be a combination business and pleasure trip, with plenty of fishing and outdoor activities included in the Crooks schedule. Included in the luggage will be a camera and an adequate supply of reels, rods and bait suitable for both ocean and inland fishing. Picture hunting and fishing are two of Crooks' favorite sports.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

RUTH SLENCZYNSKI

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Syracuse Groups in Rewarding Lists

Resident Orchestra and University Chorus Present Outstanding Programs, with Soloists—Nelson Eddy and Richard Bonelli Among Visiting Recitalists

SYRACUSE, N. Y.—George McNabb, a graduate of the College of Fine Arts, now a member of the faculty of the Eastman School of Music, gave a piano recital on March 30 to an audience which completely filled the South Presybterian Church where he is organist. Mr. McNabb, in an interesting and somewhat unusual program, demonstrated a clear and incisive technic with lovely singing tone and an artistic sense of nuance and phrasing. He was recalled many times.

EDDY AND BONELLI RECITALS

Nelson Eddy returned to Syracuse under the direction of the Morning Musicals, April 3, and attracted an audience that packed Lincoln Auditorium to the doors. He was in his usual good spirits and sang a varied program of good music, and some popular works. In spite of a rather original conception of Moussorgsky's Song of the Flea—which he treats as a comic song,—he was successful and had to sing a large number of encores to satisfy his listeners.

On April 13 Richard Bonelli, who had his first four years of training as a singer at the College of Fine Arts, returned to his home town for his second appearance in six years under the direction of S. B. Everts. Mr. Bonelli is an artist of the highest ideals, a master of technic and languages and a masterly interpreter of the best in song literature. His program included at least six numbers of the highest type which have not been heard in Syracuse during the past twenty years. Among these were Hugo Wolf's Lied vom Winde and his later Heimech, Faure's Automne and Duparc's Chanson Triste. His only operatic number was the Largo al Factotum from Rossini's Barber of Seville. It was sung with a speed, clarity and precision which was electrifying. He was recalled many times and added five or six lighter numbers as encores. The entire program was sung with rich resonant tone of beautiful quality. Syracuse has reason to be proud of Richard Bonelli.

FACULTY ARTIST HEARD

The next evening, George Mulfinger, of the Fine Arts faculty, gave an artistic piano recital at the University. Possessor of a prodigious technic and unquestionable musicianship, he was repeatedly recalled. His playing of Schumann's Carnaval was probably the high light of the program.

ORCHESTRA IN SEVENTH CONCERT

The following evening, April 15, the Syracuse Symphony Orchestra (Andre Polah conductor) gave the seventh concert of its series at Lincoln Auditorium. The soloist was Florence Girton Hartman, soprano, while the Hartman Singers sang the voice parts in Debussy's Nocturnes. Mrs. Hartman sang the Air de Lia from Debussy's L'Enfant Prodigue with lovely, appealing tone and a pathos exactly suited to this grateful number. So successful was she that she had to repeat the number. The orchestra did itself proud in the symphony (No. 6) of Tschaikowsky, Nocturnes by Debussy and Scherzo Fantastique by Dr. William Berwald, the head of the theory department in the College of Fine Arts. Daily rehearsals have given a tone, precision and quality of playing which now place this orchestra with the first rank. Credit for this improvement is due Mr. Polah and to the men for their fine spirit and cooperation. The Hartman Singers gave a fine example of lovely singing in the Nocturnes.

On April 17, the advanced music students of the College of Fine Arts gave a well played and sung recital.

SIGMA ALPHA IOTA RECITAL

On April 19, the alumnae members of Sigma Alpha Iota appeared in recital in the College of Fine Arts auditorium. This program, unusually well given by gifted graduates, attracted a large and enthusiastic audience.

The University Chorus (Howard Lyman director) offered its forty-ninth concert under the same director, April 23, in the College of Fine Arts auditorium. As usual, the hall was crowded. The soloists were Rose Dirmann, soprano, Edward Kane, tenor, and David McClosky, bass. Year after year this chorus improves in tone, nuance, precision of attack and release, as well as in diction. All of the choral numbers were beautifully sung and to Dr. Lyman goes credit for his efforts to bring this chorus up to first rank standards. Of the soloists, Rose Dirmann, by reason of a beautiful voice and a thorough knowledge of oratorio tradition, was the most satisfying. Mr. McCloskey ran her a close second. His voice is a virile baritone of fine quality and of ample range. The young tenor, Edward Kane, was warmly applauded for his artistic singing of In Native Worth and some of his recitatives. H. D. B.

N. A. A. C. C. to Hold Reception May 15

The National Association of American Composers and Conductors will hold its third annual reception at the Town Hall Club, New York City, on May 15. With Leonard Liebling acting as master of ceremonies a program will be presented with George Gershwin, the guest of honor, assisted by principals of the cast of Porgy and Bess; a musical interlude by Sigmund Spaeth, president of the organization; and two sketches by Alexander Clark and Leonard Liebling acted by prominent actresses and members of The Lambs. Reservations may be made until May 12 by writing to Mrs. E. C. Gillespie, treasurer, 8821 One Hundred and Ninety-second Street, Hollis, N. Y.

Edwin Hughes Lectures on Hugo Wolf

Edwin Hughes, guest teacher of piano at the Washington College of Music, gave an address on Hugo Wolf before the New York Singing Teachers Association on April 21, reviewing the life of the composer and his achievements in the realm of the Lied, and recounting many interesting details gleaned from talks with Dr. Edmund Lang of Vienna, one of Wolf's close friends, and Hugo Röhr, conductor at the former Royal Opera in Munich, who directed the first performance of Wolf's opera Der Corregidor in Mannheim in 1895. R. B.

STOJOWSKI MASTER CLASS
SEATTLE, WASH., JUNE 29 - JULY 31
Apply Secretary
Stojowski Students Assn.
1027 Fourth & Pike Bldg.
Seattle, Wash.

City of Lemberg Establishes New Philharmonic Orchestra

Guest Conductors Used—Josef Koffler Composes Striking Music Based On Twelve-Tone Scale

LEMBERG.—The musical situation in Lemberg has considerably altered during the last years. The Opera, looking back on an existence of more than a century, was dissolved three years ago because it was supposed to be the principal cause of the local theatres' ever-growing deficit. To prevent the total destruction of the orchestra, a Philharmonic Orchestra was created, though its five performances cannot be considered a complete substitute for opera.

Even the legitimate theatre, devoted to the drama, could not long subsist without music: first it took up musical comedies, and then went over to operetta performed (with the exception of the prima donna) by actors instead of singers. This also could not last long and the present season has already had some artistically brilliant and financially successful series of operas—certainly the first step towards the local restoration of the institution. Another series will come off in April.

The singers heard were chiefly from the Warsaw Opera, while our town contributed the orchestra and chorus. The production of novelties was obviously out of the question, and only repertoire works (but with first-class singers) could be produced, such as Aida, Carmen, La Juive, Tosca, Barber of Seville, Rigoletto, Faust, Pecheurs de Perles and Madam Butterfly.

EFFICIENT CASTS

Outstanding among the excellent singers were Wanda Werminska (called in Vienna "the Polish Jeritza") as Aida, Rachel and Carmen. Her perfectly trained, extensive and beautiful voice, as well as her profound acting, won unreserved admiration. In Barber and Rigoletto appeared Eva Bandrowska-Turska, Polish coloratura. Here too the success was uncommon. Helen Lipowska as Gretchen and Leila, and Francisca Platt as Tosca, also revealed exceptional qualities. High place among the male singers goes to George Czaplicki and Eugen Mossakowski, each the possessor of a beautiful and powerful baritone. Tadeusz Mazurkiewicza from Warsaw, and Josef Lehrer from Lemberg, alternated as conductors.

THE PHILHARMONIC ORCHESTRA

The newly created Philharmonic Orchestra concerts are directed only by guest conductors. Thus we had during the last two years Walerjan Bierdjajew, Gregor Fitelberg, Josef Goldstein, Jascha Horenstein, Josef Lehrer, Ignaz Neumark, Felix Nowoiejski, Adam Soltys and others. Soloists were pianists Stefan Askenase, Zbigniew Drzewiecki, Leopold Meunzer, Edward Steuermann; violinists Colette Franz, Nathan Milstein, Henry Temianka; and cellist Arnold Földessy.

HOFMANN TRIUMPHS

Recitals this year have been comparatively few, but one of the best was undoubtedly Josef Hofmann's. After an interval of many years he came again to us and was a huge success. His art is above praise and he is justly counted among the greatest.

PROMINENT POLISH COMPOSER

At the last symphony concert under Ignaz Neumark, we made the acquaintance of an (as yet unknown) work of our own composer Josef Koffler, namely, sinfonia (No. 1). Readers will recall this composer as the author of a string trio and variations on a twelve-tone-scale, for string orchestra, performed with success at the Oxford and Amsterdam Festivals.

Born in 1896, at Stryj near Lemberg, Koffler went to Vienna where he completed his studies under Foerster and Graedener, and took his Doctor's degree. Returned to Poland, he became teacher of musical theory at the Polish Musical Society Conservatorium in Lemberg, musical critic for a daily newspaper, and editor of Orkiestra, a monthly.

In spite of his rigorously conservative training, Koffler is an ardent innovator, employing throughout his works the twelve-tone-technic, notwithstanding which, his productions can be called classic, or preclassic. His music is entirely new, for in addition to its stylistic-technical elements, the tonality or rather atonality, differs considerably from music hitherto known. Signal among his compositions in the twelve-tone-technic are Ballet Music for piano and Quasi una sonata. His polyphonic mastery is also largely responsible for the dominant position which he occupies in modern Polish music.

ALFRED PLOHN.

Reading Orchestra Closes Series

Friedberg is Outstanding Soloist in Brahms Concerto Under Baton of Kindler

READING, PA.—The final concert of the Reading Symphony Orchestra under the baton of Hans Kindler, in the twenty-third season of the organization, brought to a close a series of concerts that satisfied the most critical concert-goer in Reading. The feature of the program was the appearance of Carl Friedberg, veteran pianist and teacher. Mr. Friedberg's presentation of the Brahms concerto (No. 2) in B flat major was a revelation of Brahms as he should be interpreted. The ranks of pianists of the old school are all too rapidly thinning, and the appearance of Mr. Friedberg in Reading is generally regarded as one of the outstanding events of recent musical seasons. The balance of the program included several shorter orchestra compositions, among them being the Berceuse and finale from Stravinsky's suite, The Fire Bird, and Peer Gynt suite (No. 1) of Edvard Grieg.

April 2 brought Ted Shawn and his group of men dancers to the Orpheum under the local management of George Haage. The audience, although not large, was highly critical and found evident pleasure in the dances which ranged in concept from musical visualizations of Bach to sociological phases of current times and medieval mystical experiences.

On April 19 the Junior members of Les Bons Amis de l'Art Musical presented an original musical fantasy entitled An Afternoon in the Home of Wolfgang Amadeus Mozart for the members of the Senior Reading Music Club. Compiled for the occasion from authentic sources and presented by the members of the junior organization, the sketch proved one of the most interesting performances given this year.

The languishing of chamber music in Reading has in recent years been a matter of some concern among music lovers. This year, however, the Reading Chamber Trio composed of Chester Wittell, pianist; Hans Nix, violinist, and Walter Schmidt, cellist, in response to many requests presented two concerts in the Little Theatre of Albright College on March 24 and April 22, respectively. The warm interest and enthusiastic applause of the audience on both occasions indicated that chamber music is not to be allowed to languish in innocuous desuetude here in the future. At their first recital the organization featured the Gade trio in F and the Arensky trio in D minor (opus 32). The second concert included the trio (No. 1) in E flat major of Beethoven and the Brahms trio in C major. A series of three chamber music concerts is announced for next season.

C. A. R. A.

Gena Branscombe Active as Composer and Conductor

Gena Branscombe's choral composition, Youth of the World, was conducted by Dr. John Finley Williamson at a Peace Concert in Princeton, N. J., on April 24. On April 20 Miss Branscombe conducted an orchestra in her own works on a coast-to-coast WEAF network. Another radio engagement took place on April 24 when the MacDowell Choral Club of Mountain Lakes, N. J., of which Miss Branscombe is the conductor, was heard over WOR. During May she presents the Branscombe Choral Club of New York in final concerts and a broadcast; May 15, she conducts massed choruses of Connecticut in Youth of the World with the Bridgeport (Conn.) Orchestra.

GRAINGER'S DRAWING POWER

HAS DOUBLED IN MANY CITIES IN THE LAST THREE YEARS

probably due to innumerable radio, and other, performances of his compositions

PIANIST IS GREETED BY LARGE AUDIENCE

One of the largest matinee audiences of the season assembled in Emery Auditorium yesterday for the Cincinnati Symphony Orchestra with Percy Grainger as the guest soloist.

—*Cincinnati Post, March* 7, 1936.

Not many concert soloists can fill the Northrop auditorium at the Sunday afternoon concerts, but Percy Grainger succeeded in doing it for the fourteenth program in this series, and he gave his thousands of admirers plenty of chances to express themselves, which they did with a vociferous enthusiasm that was as contagious as it was impelling.

—*Minneapolis Tribune, March* 23, 1936.

PIANIST GRAINGER DRAWS BIG CROWD
LARGEST AUDIENCE OF SEASON ATTENDS CONCERT

—*Grand Rapids Press, Feb.* 22, 1936.

OVATION IS RECEIVED BY PERCY GRAINGER

And the ovation he received—the onward sweeping waves of sustained applause—from an audience of 1,500 persons was equaled by few that have ever been witnessed by this reviewer.

—*Miami (Florida) Herald, March* 3, 1936.

Percy Grainger was welcomed by an audience that filled the Auditorium.

—*Winnipeg Free Press, March* 17, 1936.

SUPERB PERFORMANCE BY GRAINGER LAUDED BY 1,000 IN REGINA

—*Regina Leader-Post, March* 18, 1936.

CHURCH FILLED FOR RECITAL BY PERCY GRAINGER

One of the largest audiences to greet a visiting artist since before the too-often mentioned depression gathered in the Metropolitan Church to hear Percy Grainger.

—*Regina Daily Star, March* 18, 1936.

GRAINGER HEARD BY ENTHUSIASTIC CROWD AT GRAND LAST NIGHT

Percy Grainger took his audience right into his confidence when he played before **a packed house** at the Grand Theatre.

—*The Albertan, Calgary, March* 20, 1936.

BIG AUDIENCE FOR GRAINGER

PIANIST IS GREETED ENTHUSIASTICALLY; HEARERS SPELLBOUND

In spite of the stormy weather, a big audience attended and attested its enthusiasm by the demands for encore after encore.

—*Omaha World-Herald, April* 1, 1936.

AVAILABLE JANUARY, FEBRUARY, MARCH, 1937

Manager: Antonia Morse, 9 Cromwell Place, White Plains, New York

(Steinway Piano)

Chance to Sing Wagnerian Role Arrived Unexpectedly, Says Margaret Halstead

Early Vocal Studies in America and Recital Appearances Preceded Preparations for Opera in Europe—Assumed Venus in Tannhäuser at Cologne on Short Notice—Metropolitan Debut Followed a Year Later

A New Englander by birth and a cosmopolitan by upbringing and general education is Margaret Halstead, soprano of the Metropolitan Opera.

"I was born in Pittsfield, Mass., and my mother's family all came from that state," said the singer. "However, as my father was in the Foreign Service, I spent much of my childhood in England, Switzerland, Vienna and Sweden."

MARGARET HALSTEAD

"I suppose it was your childhood ambition to be a singer?" asked the interviewer.

"No, I can't say it was," replied Miss Halstead. "My girlhood was that of any normal child. I studied piano, but I preferred playing in the garden to practising. I did practise, though—my mother saw to that. She was always fond of music, and my father's family have had stage aspirations, so that I think I may say the career I have chosen is a natural inheritance."

"When did you decide that you would like to apply yourself seriously to vocal study?"

Debut in Berlin

"The ambition grew upon me during my boarding school days abroad. I had had most of my voice training in this country, however. Then, later on, I gave song recitals in London, Canada, and finally in New York. After this I went to Europe again to rejoin my father, and there met several orchestra conductors who suggested that I study for opera.

"I was in Salzburg when the American composer, Wheeler Beckett, offered me the chance to sing in the premiere of his The Mystic Trumpeter with the Berlin Philharmonic Orchestra, which he was to conduct himself. I had never sung with orchestra before, but of course I welcomed the opportunity. Mr. Beckett's work scored a success, and we repeated the concert in Vienna.

"Encouraged by this, I decided to stay in Europe and coach for opera. After a year and many auditions, I finally was engaged by the Cologne Opera and stayed there for a year. It was during this time that I had a wonderful but very nerve-wracking experience. I had been studying the role of Venus in Tannhäuser and had arrived at the point where, with a great deal of prompting, I could get through it. I had no reason to think I should be called upon to sing it, for at Cologne a beginner would expect a good six weeks' intensive rehearsing for such a part. As it happened, though, on the very day of a scheduled performance of Tannhäuser, the singer cast for Venus fell ill and the director telephoned me and offered me a chance to take the role. Afterward, I thought I must have accepted because it took more courage to refuse than to go ahead. Whatever the reason, I did accept, and all went well.

Made Metropolitan Bow

"The next season I made my debut at the Metropolitan Opera in this same part. That was four years ago. Since that time I have devoted myself chiefly to Wagner. With the exception of my appearance as Lady Marigold in Howard Hanson's Merry Mount, which was given at the Metropolitan two years ago, my work has been mostly in the German dramatic soprano repertoire. One of the most memorable experiences I have had was this season when I sang Isolde in Tristan and Isolde before 6,000 people in St. Louis.

"However, I do not necessarily intend to dedicate myself solely to Wagner. Other roles also have a strong appeal for me, and some of them I hope to sing some day. One of these is the part of Tosca."

M. L. S.

Seventh Chicagoland Music Festival Planned for August

The Chicago Tribune and cooperating newspapers and organizations are sponsoring the seventh annual Chicagoland Music Festival, to be held on August 15 at Soldiers' Field, Chicago, and broadcast from WGN. The concert will present winners in ten contests, all contests being for amateurs only. The contest types are: bands, adult and juvenile; drum corps, junior and juvenile; choruses (men, women and mixed); vocalists, best voice (men and women); baton twirling, adult, junior and juvenile; violin, cornet, harmonica, yodelers, and composers. Complete rules and regulations will be sent upon entry or inquiry. Gold, silver and bronze medals are to be awarded each individual of every winning group. Batons go to band leaders of winning groups. Philip Maxwell is the festival director; Victor Grabel, general musical director; Noble Cain, general choral director; Fred Miller, chairman drum corps competition; Edward Barry, musical adviser; Mrs. Edmund J. Tyler, chairman vocal and choral competition; Peggy O'Neil, festival secretary. Correspondence should be addressed to Festival Headquarters, Room 1418, The Chicago Tribune, Tribune Tower, Chicago.

During the last six years it is stated that more than 600,000 people have attended the festivals, and nearly 30,000 musicians have taken part in the concerts. Musicians have entered from all over the United States. Among those supporting the festival is James C. Petrillo, president of the Chicago Federation of Musicians.

Whittington Is Conductor and Soloist With Civic Forces in Birmingham

Performs Rimsky-Korsakoff Piano Concerto with Cadek as Leader—Fourth Year of Ensemble Successfully Closed—Philadelphia Orchestra Plays under Stokowski—State Teachers Convene

Birmingham, Ala.—The Birmingham Civic Symphony Orchestra played its final concert for this season before a large and enthusiastic audience in the Municipal Auditorium, and attracted largely by the soloist, Dorsey Whittington, pianist, and conductor of the orchestra. Ottakar Cadek, assistant conductor and concert master of the orchestra, conducted the first half of the program, which opened with the overture to the Bartered Bride (Smetana). This was followed by the moving second movement of the Negro Symphony, by Dawson, rich in rhythmic appeal and descriptive beauty. Then came the anticipated feature of the evening, the concerto for piano and orchestra in C Sharp Minor by Rimsky-Korsakoff, with Dorsey Whittington as pianist.

Although recovering from a severe illness that caused the postponement of the concert for a fortnight, Mr. Whittington showed no handicap from it in the splendid performance he gave, no lessening in the superb art that is his. He played with charm and accuracy to the delight of his host of admirers who paid enthusiastic tribute in a storm of applause.

The second half of the program, when Mr. Whittington resumed the baton, was consumed entirely by a fine performance of Tschaikowsky's fifth symphony, an ambitious undertaking for this young orchestra, but in its delivery they showed their developing maturity. The deep-voiced first movement, rich in beauty; the melodious horn solo in the second, the *allegro* and *finale* were all played with admirable skill.

Fourth Year Ends Successfully

With this concert the Birmingham Civic Symphony Orchestra completed its fourth year, and its progress has been noteworthy. From a group of fifty musicians it now has a personnel of eighty members. Beginning with a series of three local concerts, the orchestra has played this season seven concerts, including three out-of-town engagements. They played a concert in Montgomery for the Convention of the Alabama Federation of Music Clubs. The orchestra has aroused enthusiastic support and afford encouragement for the future.

Philadelphia Orchestra in Visit

The Philadelphia Orchestra (Leopold Stokowski, conductor) appeared in concert in the Municipal Auditorium under the auspices of the Birmingham Music Club, and the large and brilliant audience that sat in charmed silence under the spell of its music attested to a genuine appreciation of the visit here of that far-famed organization and its distinguished conductor. Not only did the people of this city and vicinity respond, but they came from all sections of the State and even from other states.

Mr. Stokowski began his program with the Brahms first symphony in C minor, giving it a superb performance. Then came the Rhumba Symphony, by McDonald, and its irresistible rhythms pleased the audience, causing it to applaud heartily. The Afro-American Symphony by William Grant Still, aroused various reactions in his hearers, some delighting in it, others not so enthusiastic.

The orchestra offered two works by Shostakovitch, an excerpt from Lady Macbeth of Mtsensk and prelude in E flat minor. The first drew vigorous applause because of its colorful interpretation. The program closed with the Stravinsky Fire Bird Suite, and the applause that followed was thunderous. The conductor was recalled many times. His exceptional personality seemed to electrify his audience here.

Music Teachers Association Convenes

The seventeenth annual convention of the Alabama Music Teachers Association convened in Birmingham with a good attendance. The feature of the convention was an address by John Powell, of Virginia, distinguished pianist-composer and musical authority, who talked on Folk Music in Education. His address was both stimulating and thoroughly interesting. Lela Niles, pianist, of Huntington College, Montgomery, played several numbers—a Brahms rhapsody and a Debussy group—and Ivan Rassmussen, of Judson College, sang splendidly a group of classical and modern songs, accompanied by Beverly Hester. Harrell Biard, of Birmingham, delivered an address on Church Music.

Three directors for the association were elected. They were Ada Curtis (Springville), Stella Harris (Tuscaloosa), and Lowela Hanlin (Birmingham). Officers for the ensuing year are: Mrs. Alston Maxwell (Tuscaloosa), president; Abigail Crawford (Birmingham), vice-president; Stella Harris (Tuscaloosa), secretary-treasurer; and Lowela Hanlin (Birmingham), corresponding secretary.

Elijah Sung

The Handel Choral Society (Harrell Biard, conductor) gave a fine performance of Mendelssohn's oratorio, Elijah, in Phillips Auditorium. This choral society was organized here during the year, and promises to become a factor in the musical life of Birmingham.

Coleman Cooper, director, and Byron Riggan, soloist, of the Apollo Boys' Choir, left for New York to sail for Austria to be guests for the summer of the Vienna Choir Boys. Master Riggan recently sang for President Roosevelt.

A. G.

ARTHUR LOESSER

"FLASHES MASTERY AT PIANO" *Cleveland Plain Dealer*

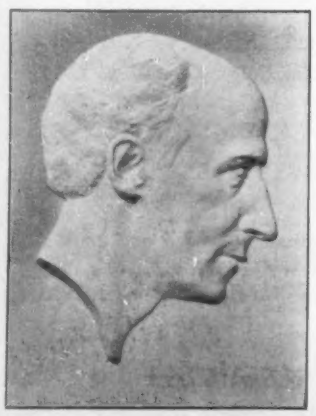
"CAPTURES CONCERT GOERS" *Cleveland Press*

"WINS BIG OVATION" *Cleveland News*

(Headlines)

Soloist with Cleveland Symphony Orchestra, March 26-28

Artur Rodzinski, Conducting



"A brilliant performance of Dohnanyi's 'Variations on a Nursery Air.' The popular pianist was recalled five times following his scintillating projection of this clever and imposing piece of musical pleasantry. It is a colossal bag of ingratiating tricks, a real virtuoso composition. It was played by a virtuoso who knew how to turn to account every sparkling passage with exhilarating dash and finish. A thoroughly enjoyable experience and Loesser deserved every bit of the enthusiastic acclaim."—*H. E., Cleveland Plain Dealer.*

"His magnificent digital control and wide range of dynamics coupled with a sensitive feeling for ensemble made each variation stand forth as a dramatic event."—*Cleveland Press.*

Season 1936-1937 Now Booking

CONCERT MANAGEMENT VERA BULL HULL

113 West 57th Street Steinway Building New York City

I SEE THAT

Grace Leslie, contralto, has been engaged to appear as Marguerite in Gounod's Faust in a production to be given at the Keene, N. H., Normal School on May 12. She is also to sing the contralto part in the quartet from Rigoletto.

* * *

Suzanne Zimmerman, soprano, gave a recital at The Barbizon, New York, on April 28. She was accompanied by Conrad Forsberg.

* * *

Lois Bannerman, harpist, was guest artist for the North Shore Choral Society on May 1 at Port Washington, N. Y.

* * *

Harry G. Ommerle, assistant director of radio broadcasting for N. Y. Ayer & Son, Inc., for the past five years, has announced his resignation. He is now associated with the Columbia Broadcasting System as assistant director of program service beginning April 27.

* * *

Edgar Allan will appear as baritone soloist with the Branscombe Choral Society at its concert on May 3 in the grand ballroom of the Hotel Plaza in New York.

* * *

Mildred Graham Reardon gave a students' recital at Chalif Auditorium, New York, April 6, a program of eleven numbers being presented, with Mildred Brown at the piano. The soloists were Nan Farley, Madeline Lindow, Dorothy Hewlitt, Ruth Munn, Ada Lindermann, and Robert Harris.

* * *

Theodora Morgan Stephens presented twenty-four students at the Chamber of Commerce building, Atlanta, Ga., April 4, in piano and violin pieces, Aileen Stephens McLeod playing accompaniments.

* * *

The Elmira College Choir of 100 women gave a concert under the direction of Gwynne S. Bement in the ballroom of the Hotel Biltmore, New York, on April 1.

* * *

Fausto Magnani, conductor, who spent a brief time in America two years ago, plans to return to the United States in July. He recently conducted concerts of the Pasdeloup Orchestra in Paris.

* * *

Harold Morris, pianist, was heard in recital at the New York home of Mrs. John W. Alexander on March 27, and two days later before the New York Matinee Musicale. On April 16 he played for the New York Federation of Music Clubs, and, 18, gave a program at the Juilliard School of Music, New York. He will be soloist in the Beethoven Emperor concerto with the Newark (N. J.) Civic Symphony on May 6.

* * *

Jan Lindermann, baritone, appeared in a recital at The Barbizon, New York, recently, under the Barth management.

* * *

The Five Arts Club (Mrs. Kurt Gloeckner, president) gave a well-attended musicale at Hotel Astor, New York, recently. Participants were Eva Lynne Booth, pianist; Ellen Murray, dancer and monologist; Ina De Martini, soprano; Martino Rossi, baritone; Martin Scheimann, hornist; Frederika Going, elocutionist; Francesco Lo Savio, Lucille Zigun, and William Spada, accompanist.

* * *

The ensemble known as The Incy Gypsy Girls presented a miscellaneous program at Wurlitzer Hall, New York, recently. Eleven young artists make up the ensemble, which includes, beside the usual violins and cembalom, flute, harp, singing, a dance team and chanteuse.

* * *

Hugh Porter produced The Passion of Christ (Handel), including selections from The Messiah, in the Second Presbyterian Church, New York, on April 5.

* * *

Margherita Inserillo, soprano of the San Carlo Opera, and Peter Melnikoff, pianist, shared a program given by the Friends of Poe, Hotel Dauphin, New York.

* * *

Arthur B. Jennings, organist-composer, of Pittsburgh, Pa., gave an organ recital under auspicer of the A. G. O. on April 20 in the Church of the Holy Trinity, Brooklyn, performing works by Vierne and Widor.

* * *

Annie Louise David, following a season in which she was active in New York and Hartford, Conn., will return to California this spring.

* * *

Elizabeth Fay Harding, dramatic soprano, with Elizabeth Sprigg at the piano, gave a program at the Three Arts Club, New York, recently.

* * *

John Wallace, pianist, former student of music at the New York School of Music and Arts (Ralfe L. Sterner, director) was one of the graduates of the American Academy of Dramatic Arts, at the Empire Theatre, New York, this spring.

* * *

Dorothy Dudley, contralto, was heard in a recital under the Barth management at The Barbizon, New York, in March.

* * *

Edwin Gerschefski, pianist, who has studied with Schnabel, played before an invited company on March 24, performing works by Beethoven, Haydn and Chopin at his New York studio.

* * *

Nadine Waters, colored soprano, presented a concert at the Emery Auditorium, Cincinnati, Ohio, on April 19. Lydia Mason, of New York City, accompanied the artist.

* * *

Addison Jones, pianist, will play a spring recital with the Youngstown Ohio Symphony Orchestra, under the direction of Carmine Ficcocelli.

* * *

The Fifth Musical Adventure (Mrs. Theo. M. Hardy, president) at the Heckscher Theatre, New York, was presented by The Russian Male Octet, from The Art of Musical Russia. This event closed the series.

* * *

Ethel Pyne, soprano, sang two groups at the Washington College of Music, Washington, D. C., on April 22. On May 1 a recital was given at the Washington Club by Miss Pyne and Thora H. Seaton.

* * *

Hazel Gruppe, pianist, of New York, is spending May and June on the Pacific Coast. Her itinerary includes Los Angeles and San Francisco.

* * *

A special broadcast on April 5 by the Shut-In Hour Little Symphony Orchestra and Radio Choir of Atlanta, Ga. (under the direction of Charlie Jarrell), commemorating the seventh anniversary on the air of their feature Radio-Land with Shut-Ins, included Josephine Forsyth's musical setting of The Lord's Prayer. The concert originated from WSB.

* * *

Major Augustus Post, director, with singers selected by himself, gave The Crucifixion (Stainer), at The Barbizon, New York, April 11.

* * *

Mrs. Harvey D. Self, long a member of the Rubinstein Club of New York, was elected president to fill out the term of the late Mrs. John H. Storer.

* * *

Nettie deNigris, conducting the St. Philip Neri School chorus of forty children of New York, and K. Elizabeth Ingalls, with a group of 400 (the All-State New Jersey high school chorus), were prominent in the Music Educators Convention, at matinees held in the Metropolitan Opera House.

* * *

Amy Ellerman was prepared by Giacomo Bourg for the important solos of the St. Matthew Passion (Bach) and The Messiah, recently sung by her at the First Presbyterian Church, New York, under Dr. Carl's direction. Mr. Bourg has other artist-pupils studying opera and preparing recitals to be given in Town Hall, New York.

* * *

Mrs. S. Dalby Stonebraker, with Irene Harding at the piano, recently was a guest artist on the Fred Kibler concert program at The Carolina, Pinehurst, N. C. Her numbers included songs by Tschaikowsky, Brahms, Strauss, G. Munro and a Viennese song.

* * *

Ruth Diehl, soprano, was soloist of the Milton (Pa.), Symphony Society Orchestra early in March, and in the St. Matthew Passion (Bach) at All Angels' Church, New York, on Good Friday.

* * *

Louta Nouneberg will be in Vienna from June to July, and at Salzburg, July 15 to September 1, conducting piano classes.

Miss Nouneberg has also been invited by the president of the International Piano Competition, which will take place in Vienna next June, to be a member of the jury.

AMERICAN CONSERVATORY of MUSIC

50th SEASON **CHICAGO**

Offers Accredited Courses in All Branches of Music Leading to

DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Under Authority State of Illinois

Thorough preparation for concert, radio and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, etc.

One Hundred Twenty Artist-Instructors including:

Piano—Heniot Levy, Edward Collins, Allen Spencer, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd, Mae Doelling, Charles J. Haake, Adalbert Huguelet, Crawford Keigwin.

Rudolph Reuter (special engagement).

Voice—Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox, John T. Read.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ — Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenk.

Violoncello—Hans Hess.

Musical Theory, Composition—John Palmer, Leo Sowerby, Jeanne Boyd, Irwin Fisher, Stella Roberts.

Public School Music—R. Lee Osburn, Anne Trimingham, Edna Wilder, Henry Sopkin.

Normal-Children's Musical Training—Direction of Louise Robyn. Intensive normal courses illustrating Miss Robyn's methods of piano instruction for children.

Class Piano Methods — Oxford Course—Gail Martin Haake (resident and correspondence courses).

Vocal Clinic Course—John C. Wilcox.

Dramatic Art, Public Reading—Walton Pyre, Louise K. Wilhour, Esther Sachs.

SUMMER MASTER SCHOOL

THREE SUMMER SESSIONS

May 14 to June 24 **June 25 to August 5**
and August 6 to September 16

SUMMER SESSION PROSPECTUS, regular catalog mailed free on application. For detailed information address secretary.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.
John R. Hattstaedt, Vice-Pres. and Manager.

Stravinsky's Symphony of Psalms Given by Boston Musical Forces

Peoples Symphony Orchestra Heard in Beethoven's Ninth Symphony —Flute Players Club and Harvard Pierian Sodality in Unusual Programs

BOSTON.—The twenty-second regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, offered a rather unusual program. The Sinfonie and Ritornelli from Monteverdi's Orfeo were repeated in the suite form as edited by Malipiero from one of the Tuesday concerts earlier this season. The music, a charming suite, was commented on at that time. Mr. Koussevitzky also presented Edward Burlingame Hill's Sinfonietta for string orchestra for the first time in Boston. This was arranged, aparently at Mr. Koussevitzky's request, from Mr. Hill's string quartet which was played for the first time by the Chardon Quartet in Cambridge. The music, in the form of Sinfonietta, was first played in New York. The qualities of neat construction, jocular mood, conciseness and vivacity must have been noted by the New York audience as they were appreciated in Boston on April 17. Mr. Hill was in the audience to acknowledge the applause.

It was an interesting experiment to present Stravinsky's Symphony of Psalms. Not that the work has been neglected; in fact, it has been played with considerable frequency ever since its first performance at the time of the fiftieth anniversary of the orchestra. There will always be and indeed there was the usual objection on the part of a good many that the music is dry. Actually it seems to us to be the most absorbing work of Stravinsky in the past six years It cannot be denied that the majority of the audience on Friday afternoon did not appear to share this opinion. Mr. Koussevitzky also repeated the Taneiev Symphony which was given here earlier in the season. His reasons for this were a little obscure, but they were justified in the sense that this neglected work was impressed on the public as a symphony of real worth even if it does not measure up to great works in symphonic form.

FLUTE PLAYERS' CLUB GIVES RARE MUSIC

The final concert of the Flute Players' Club in the Hotel Vendome on April 19 brought forward some extremely rare music. Two short quartets by young Mexican composers were offered by the Boston String Quartet. These pieces were a string quartet in one movement by Salvador Contreras and one with flute (called Amatzinac) by Pablo Moncayo. The latter proved on a first hearing to be much the more interesting. The former seemed if anything to be a perversely dry work, even though one may be prepared to admit that there might be more in it than a single hearing would divulge. Amatzinac proceeds quietly and simply, with a rapid contrasted section, and imparts a certain nostalgic mood in music. The piece seemed a sincere expression by the composer.

Another piece played for the first time here was a Petite Suite for oboe, clarinet and bassoon by Jean Rivier. It is smart and amusing music, rather in the manner of Poulenc, Rieti and others but definitely valuable on a program of chamber music. It was well played by Messrs. Gillet, Polatschek and Allard, wood-wind players of the Boston Symphony Orchestra. The first number on the program was the Ravel string quartet, admirably played by the Boston Quartet; and the last number a Mozart quartet in D major.

PEOPLES ORCHESTRA IN NINTH SYMPHONY

On the same afternoon Fabien Sevitzky led the forces of the Peoples Symphony Orchestra in Beethoven's ninth symphony. The concert began with fine interpretations of Mozart's overture to The Magic Flute and concerto for piano in A major. In the latter George Stewart McManus was the capable soloist. And Mr. Sevitzky led the orchestra in a chorale-prelude of Bach at the beginning of the concert in memory of the late Ottorino Respighi. The performance of the ninth symphony was a credit to the orchestra and the work that Mr. Sevitzky has done to bring the players to their present state. The best by far of the soloists was Nancy Thielson, soprano. At the end of the concert Mr. Sevitzky made a speech in which he stated emphatically that it would be impossible for him to carry on next year unless the financial condition of the orchestra was greatly improved. There was a larger audience than usual which accorded Mr. Sevitzky generous and richly deserved applause.

KOUSSEVITZKY LEADS NATIVE WORK

The final concert of the Monday series by the Boston Symphony Orchestra was given on April 20. On this occasion a new composition by Allan Arthur Wilman, Solitude, symphonic poem, was given its first performance. Mr. Wilman won the Paderewski Fund Prize in 1934 for this composition, the judges being Edward Burlingame Hill, Sigismond Stokowski and Deems Taylor. Mr. Wilman was born in 1909 in Illinois. He is now in Paris where the winning of the prize enabled him to study. Unfortunately the present composition is rather an imitative piece of the French school and has only its seriousness of purpose and logical construction to recommend it. This work, in spite of its lack of "modernism" which was no doubt pleasing to some, certainly shows no originality and not much promise. The concert began with Mozart's symphony in E flat and ended with that of Sibelius in E minor (No. 1). In both symphonies some of the best playing that the orchestra has given us was offered.

HARVARD FORCES IN NOVELTIES

An interesting concert was given in Paine Hall by the Pierian Sodality of 1808 (the Harvard University Orchestra), conducted by Malcolm Holmes. The program consisted of Gluck's overture to Iphigenia in Aulis; a symphony by Rosetti in G minor; five pieces for strings by Hindemith; an adagio for solo violin and strings by Robert Delaney (first performance) and the Spanish Dance from La Vida Breve of de Falla. Rosetti, whose real name was Franz Anton Roessler (1750-1792), was born in Bohemia and became Kapellmeister to Count Wallerstein and later the court of Mecklenberg-Schwerin. He composed, among other works, 34 symphonies, supposedly in the style of Haydn whose work he heard in Paris in 1782. Rosetti does not find a place in either Grove or Riemann, so that these facts about an obscure composer come from Feits. They are worth noting, because the music of this symphony is both fresh and delightful, engaging and well written.

The Hindemith pieces were written for student performers, and they are in that much maligned composer's best contrapuntal manner. Besides that they have a precise, almost Handelian style, and the rhythmic energy which always distinguishes the work of Hindemith. Delaney's adagio, which was dedicated to Mr. Holmes, did not appear to be a satisfactory work. One had the impression that it belonged to a longer work and was much too weak to stand alone. A somewhat similar, though not as interesting, concert was given on April 22 by the New England Conservatory Orchestra in Jordan Hall (Carl McKinley, conductor). Beethoven's symphony (No. 4); Debussy's Petite Suite (arranged attractively from the piano version by Henri Büsser); Borodin's On the Steppes of Central Asia, and Tschaikowsky's Romeo and Juliet Overture made up the program. A. W. W.

Dickinson in Recital

Clarence Dickinson gave his eighth organ recital in the First Methodist Church of Bridgeport, Conn., on April 19, performing works by ancient and modern composers.

CARL M. ROEDER
SUMMER COURSE for PIANISTS in the BERKSHIRES
at BARRINGTON SCHOOL, July 1st to August 10th
Great Barrington, Mass.
For information address Carl M. Roeder, Carnegie Hall, New York

PIETRO A. YON

Yon's Oratorio at St. Patrick's Cathedral

When Pietro A. Yon's oratorio, The Triumph of St. Patrick, is given on May 10 in St. Patrick's Cathedral, New York, those participating will be the Arion Singing Society of Brooklyn, under the direction of Leopold Syre, and the 120 Cathedral male singers. Giovanni Martinelli is to sing the role of St. Patrick; Lola Monti-Gorsey, the leading soprano role and Milo Picco that of the King. There will be other supporting artists: Francesca Iovine, Elisabeth Slattery, Eugenio Cibelli, Jan Van Bommel, John Griffith, Leo de Hierapolis, Raimondo Scala and Bruno Labate. All of the artists with the exception of Mr. Martinelli appeared in the oratorio's New York premiere two years ago.

Myra Hess Returns to New Haven

Second Appearance of Season by English Pianist Warmly Appreciated — Kortschak Conducts Civic Orchestra Concert

NEW HAVEN, CONN.—There are few concert artists coming to New Haven who dare hope to attract audiences for two recitals within one season. Myra Hess's following of musical admirers has grown so tremendously in the last few years that in both her first appearance this season as soloist with the Boston Symphony Orchestra, and in her last recital, given by her alone, the audience filled the concert hall to an overflow. And this is deservedly so, for in Miss Hess's playing we hear a warmth of interpretation coupled with excellent phrasing, to which is added tone quality, shading from the tremendous to the exquisitely delicate. Her program was largely devoted to compositions by the three B's. She played the fantasia in C minor and the partita (No. 1) by Bach, Beethoven's sonata (op. 31), Brahms's Intermezzi (Nos. 1, 2 and 3), also Schumann's Etudes Symphoniques.

With the lavishness of a true musician, Myra Hess gave many encores, conveying the impression that she is tireless in her playing for the truly appreciative.

Mrs. Elizabeth Sprague Coolidge presented William Primrose, violist, in her third recital of the season's series. Perhaps the most interesting composition on the program was Ernest Bloch's viola suite, dedicated to Mrs. Coolidge. Written in a decidedly modern idiom, and making great technical demands of the performer, Mr. Primrose played this with an ardor and sweep that was wholly satisfying. He has a fine sonorous tone, and technical dexterity, and he presented a musicianly program which included Nardini's concerto in F minor, Brahms' sonata in E flat, as well as a chorale by Bach. Fritz Kitzinger at the piano proved to be a fine musician as well as an able accompanist, and shared in the appreciative applause of the audience.

Dr. Arnold Bake, an eminent Dutch musicologist, who has made a study of Hindu music, gave a lecture recital in New Haven. Presenting first a group of Hindu songs, both composed and folk he added to the authenticity of his interpretation by using native gestures, and a Hindu drum as accompaniment to his singing. He gave a charming group of Rabindranath Tagore's songs—translating the poem first, then singing it in the native tongue. His voice is of pleasing quality, and showed to excellent advantage in his later groups of English and Dutch songs.

CIVIC ORCHESTRA HELD UNDER KORTSCHAK

Under the fine leadership of Hugo Kortschak, the New Haven Civic Orchestra presented its fifth concert of the season. At the time of its organization the orchestra planned to perform the lovely, lighter classics of orchestral literature. Aided by the thorough coaching of Mr. Kortschak, who heads the violin department of the Yale Music School, this group has now progressed to the stage where they give a fine performance in the playing of a full symphony. At this concert they played the Italian Symphony of Mendelssohn with a precision and finish that earned them well-deserved applause. The concert opened with the interesting composition Prince Hal Overture by David Stanley Smith, dean of the Yale Music School. This work portrays in music the youthful companion of Falstaff, Henry V, and their gay escapades. E. K.

Grainger Recital in Omaha

Appearance by Australian Composer-Pianist is Outstanding Event of Recent Weeks

OMAHA, NEB.—A piano recital by Percy Grainger, who was presented by the Omaha Philharmonic Association, revealed that artist at the summit of his playing form and provided an evening of rare pleasure and high artistic uplift. The great organ prelude and fugue in A minor, by Bach and transcribed for piano by Liszt, was played as an opening number in admirable style, with the several melodic lines standing in clearly modeled relief and with a restraint which made the intervening climaxes all the more impressive. The G minor and the E flat rhapsodies by Brahms were notable for bigness of concept and power of projection, while an intermezzo by the same master represented the opposite extreme of delicacy and tenderness. Outstanding on the program was the heroic sonata by Tschaikowsky. whose immense difficulties and grandiose themes stimulated the artist to the point of reaching rare heights of masterful expression.

A recent announcement by the Friends of Music conveys the news of the award of a scholarship to Betty Zabriskie, cellist, the award to cover the expense of a year's study abroad with a teacher of Miss Zabriskie's choice. Former teachers of the young lady were Bedrich Vaska, in New York, and Hans Hess, of Chicago. Other benefactions have previously been bestowed by the Friends of Music on David Lazarus, baritone; Robert Cuscaden's Orchestra, the Tuesday Musical Club, Mrs. Carol M. Pitts, and the Omaha Symphony Orchestra.

Appearing in the various musical programs offered at the Joslyn Memorial of late were the following performers: Ether Leaf and Martin Bush, organists; Esther Louise Howe and Florence Steinberg, pianists; Ada Jane Turner, cellist; Irene O'Hara and Orabelle Withrow, sopranos; Dorothy Dick, mezzo contralto; Ben Vosik, baritone, and the Nurses' chorus of the Immanuel Hospital, directed by Justin Helgren. J. P. D.

Brilliant Zenith In Monte Carlo Reached With Visit of Lily Pons

Soprano Creates Sensation—Mitropoulos as Guest—Ginette Neveu and Emile Sauer Triumph—Liszt Celebration—Richard Strauss Conducts

MONTE CARLO.—The abundance of seasonal material obliges the omission of many interesting details. It is one of the best and most successful "spells of music" this place has ever had.

The Monte Carlo Opera presented Tapales-Ysang, an exceptionally attractive Japanese artist, as the heroine in Butterfly (Puccini). Dorlini, Chadwick, Mme. Bilhon-Sorret, and M. Fraikin were her partners.

An interesting restoration was The Black Domino by Aubert, sung and acted in finished style by Mlles. Braneze, Renaudin, MM. Villabella, Lafont, Pujol and Marvini. A Viennese Ball, ballet by J. Strauss, completed the spectacle.

LILY OF FRANCE

Lily Pons came to us for Lucia, Rigoletto and Barber of Seville. She created a sensation in each and proved herself a perfect *bel canto* singer whose prodigious career is richly deserved. She was acclaimed by packed houses. Surrounding her were the worthy artists Malipiero, de Lucca, Autori and Marvini.

BIZET AND OTHERS

Carmen brought the brilliant tenor José Luccioni into prominence, as well as Germaine Pâpe (Carmen) Braneze, Espirac, Marvini and Geraudy.

The Marriage of Figaro by Mozart was delightfully interpreted by Mlles. Braneze (Suzanne), Renaudin (Countess), Ben-Sedira (Cherubin), MM. Espirac, Pujol, Lafont, Fraikin, Marvini, and Mme. Dubois-Lauger.

Don Pasquale had the advantage of a flawless cast with Liana Grani, Malipiero, Autori and de Lucca.

Doubrovsky, bass, came especially from Moscow to sing Boris Godounoff (Moussorgsky). He was enthusiastically received. The cast was well filled out by Mlles. Corke, Renaudin, Dubois-Lauger, Bilhon, MM. Kiasin, Dubois, Chadwick and Marvini.

These performances were conducted by P. La Rotella, Steiman and Scotto, each one winning special applause. The chorus trained by A. de Sabata, and the ballet trained by Nina Kirsanova, did excellent work. Magnificent scenery by A. Visconti added to these beautiful representations.

MITROPOULOS RETURNS

Reassuming the direction of the Monte Carlo Orchestra, Dimitri Mitropoulos gave Berlioz' admirable Requiem. It was an exceptional audition. At a classical concert, Mitropoulos did works of Cimarosa, Beethoven, Schmitt and Berlioz, and was assisted by Madeleine Grey, soprano, in a group of songs. At a subsequent concert, Mitropoulos appeared as pianist in Roussel's concerto, and Paul Tortellier, cellist, was soloist in the Haydn.

Ginette Neveu, young French violinist (pupil of the Boucherit-Chailley school of Paris) appeared with our orchestra in the Tschaikowsky concerto, then with Jean Dennery at the piano, in Priere by Handel-Flesch, Variations by Tartini-Kreisler, and other pieces. Her success was great.

LISZT COMMEMORATED

In commemoration of the fiftieth anniversary of Liszt's passing, Mitropoulos consecrated an entire concert to that genius. Emile Sauer, Liszt pupil, gave impressive readings of the A major concerto, and various pieces by Liszt. Mitropoulos' part was Les Preludes, Mazeppa and Mephisto Waltz.

MANY RECITALS

Among the many recitalists, particular mention should be made of Elisabeth Schumann (she also appeared as soloist with the orchestra). Leon Rosenek was her efficient accompanist. Jean Courbin, French pianist, Monte Carlo String Quartet, also scored in concert here.

Last but not least, Richard Strauss scored triumphal success conducting a concert of his works: Death and Transfiguration, Dance of Salomé and Till Eulenspiegel.

SEBASTIEN JASPARD.

Spalding Is Soloist In Denver

Plays Brahms Concerto with Symphony Orchestra—Civic Ensemble in Attractive Program—Elman Recital a Feature

DENVER, COLO.—The third and last concert in the second season of the Denver Symphony Orchestra was made notable by the assistance of Albert Spalding who, with the collaboration of conductor Horace E. Tureman and his orchestra, gave a magnificent performance of the Brahms violin concerto, which was preceded by Weber's overture to Oberon. The second half of the program brought the Good Friday Spell from Wagner's Parsifal and the polka and fugue from Weinberger's opera Schwanda. Between these two numbers Mr. Spalding played Corelli's La Folia, an allegro by Padre Martini, and a sonatina in E minor by Paganini, supported most excellently at the piano by Andre Benoist. Only after playing three additional numbers and after the piano was closed would the delighted and enthusiastic audience allow Mr. Spalding to cease playing.

The Denver chapter of Pro Musica presented the Denver String Quartet, composed of Henry Ginsburg and Richard Sears, violins; Robert Becker, viola, and Frank John, cello, in an excellent concert at Central Christian Church. The program, played with fine ensemble and good tone, consisted of the Haydn quartet in D major (op. 64, No. 5), the quartet in C major (op. 59, No. 3) by Beethoven, and Dvorak's quartet in E flat major (op. 51).

CIVIC ORCHESTRA PROGRAM

Brahms' concerto for violin and cello, played by Henry Ginsburg and Elias Trustman with excellent musicianship, was the outstanding feature of the Civic Symphony Orchestra's fifth concert in the current season. Other numbers on the program were Mendelssohn's overture, Fingal's Cave, Chabrier's overture to his opera Gwendoline, and some lively dance numbers from Rabaud's opera, Marouf. Under the sincere and painstaking leadership of Mr. Tureman, the orchestra has made real progress this season.

Blanche Da Costa presented some of her pupils in two recitals. The first one was given at Cheppell House by artist and adult students, assisted by the child and junior opera classes, while the second recital was given by adult and junior students at the Baldwin Concert Hall. Both events were well attended.

ELMAN FETED IN RECITAL

Mischa Elman won encomiums for his violin recital here. He had the expert collaboration of Vladimir Padwa, pianist. Especially outstanding was their performance of the Beethoven Kreutzer sonata, when the superb art of Mr. Elman stood out against the rich background supplied by the pianist.

G. S.

Toronto Welcomes Philadelphians

Stokowski and His Orchestra Make First Visit in Eleven Years to Canadian City and Are Greeted by Enormous Audience

TORONTO, CAN.—On April 16, an eagerly anticipated concert took place when Leopold Stokowski and the Philadelphia Orchestra were heard at Varsity Arena by an enormous audience. Since it is so often a case of "out of sight, out of mind," it is all the more gratifying in this instance to be able to record that "absence made the heart grow fonder," and that this wizard and his band have not only not lost but actually seemed to have gained in popularity in the eleven years since they were heard here last. The program was a gorgeous one in itself; the Brahms C minor symphony; Albeniz and Debussy arrangements by the conductor; his transcription of the Love Music from Tristan and Isolde, a much more panoramic reminiscence of the opera than the overture and Love Death combination so often heard; Bach (Come, Sweet Death), Frescobaldi, Palestrina and two old plainsongs. The performance was equally magnificent and gave each work arresting accent, entrancing color and amazing breadth. And Mr. Stokowski's charming addresses gave a personal note that added the final artistic touch. Altogether it was a display of musicianship and virtuosity, to which our music-lovers responded with an enthusiasm perhaps unparalleled in our concert-history. Messrs. James and Rawley were the *impresarii* to whom is due the high credit of sponsoring the outstanding event.

CHAMBER PROGRAM

On April 18, the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) gave the last of this season's series of six concerts, at Conservatory Hall. The salient feature of the program lay in the first performance in Canada of the Bloch quintet (demonstrating quarter-tones), in which this eminent ensemble was reenforced by the co-operation of Alberto Guerrero, that artistic pianist. This quintet, based on Red Indian themes, evoked considerable curiosity and interest, with its disturbing rhythms and pronounced wildness in many passages, though the slow movement was a lovely interlude. Following this, the four string artists played a suite of three old French dances by Marais, re-written for the occasion by Leo Smith, the grace of which was in admirable contrast to the rough vigor of the preceding number. The Haydn quartet (op. 77) performed with the suave dignity and unerring taste in line and volume so characteristic of these finished musicians, closed the concert and the series on a note of flawless quality.

PIANO RECITAL

On April 21 Norman Wilks appeared in a piano recital for the first time in several years, at Eaton Auditorium. His program opened with Mozart's fantasy in C minor, in his hands a curiously reflective Mozart rather than the sparkling formal one we have come to expect. The same spirit of reverie properly invested his Moonlight Sonata (Beethoven) which followed, while his Etudes Symphoniques (Schumann) had a breadth and dramatic quality seldom imparted to that work. After that, all was Chopin: the sonata (op. 35) with the Funeral March Movement a trifle faster than is customary; studies, valses and the ballade in G minor (op. 23). In all of these, the recitalist's beautiful tone and singing phrasing gave the utmost lyricism to this most lyric of composers. His audience granted him a warm welcome. B. P.

ATTRACTIONS

Annual Concert of Works by

BORIS LEVENSON

COMPOSER-CONDUCTOR

Carnegie Chamber Music Hall, New York
Wednesday Evening, May 6, 8:30 o'clock.
Sonia Portugalova, soprano; Mila Wellerson, cellist; Arnold Weiss, violinist, and The International Polyphonic Ensemble Mixed Voices.

Athens College Artists in Concerts

ATHENS, ALA.—A number of interesting programs have been given this spring by undergraduates of the music department at Athens College. There were piano recitals by Ellie Walker Richardson, Edwina Powers, Emily Chandler and Mabry Batson. Aline Beairl, organist, and Daisy Braly, pianist, gave a joint program, and Sara Tilman was heard in two recitals, one of organ music and the other of piano music. Forthcoming recitals are by Paul Rudolph, Rhea Claiborne and C. E. Lowery. E. R. Naylor is president and Frank M. Church director of Athens College. S. P.

Gustave L. Becker in Philadelphia

PHILADELPHIA, PA.—Gustave L. Becker spoke on Music as a Language, April 15, before the Philadelphia Music Teachers Forum, when a hundred teachers listened to him and his program of piano music. He contrasted the emotional appeal of music with the facts of life, calling attention to the beginnings of both in the mind. In illustration he performed works by Bach, Mozart (fantasia in F) and his own Northern Lights, finding appreciation for his well expressed playing. R. W.

JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

JULY 7 TO AUGUST 14, 1936

Accredited courses leading to the Bachelor of Science degree

Piano	*Strings*	*Voice*
KATHERINE BACON	LOUIS BOSTELMANN	LUCIA DUNHAM
SASCHA GORODNITZKI	SAMUEL GARDNER	FRASER GANGE
ALTON JONES	SASCHA JACOBSEN	CHARLES HACKETT
MURIEL KERR	CHARLES KRANE	BELLE SOUDANT
GUY MAIER	LOUIS PERSINGER	RUTH H. STEWART
ARTHUR NEWSTEAD		BERNARD TAYLOR
LEE PATTISON		ELLA E. TOEDT

Organ	*Ensemble*	*Harp*
HUGH PORTER	SASCHA JACOBSEN	MARIE MILLER
	HANS LETZ	

Special Courses for the Music Educator

Primary and Secondary School Methods.....MABELLE GLENN
Orchestral Conducting and Orchestration.....ADOLF SCHMID
Group Voice Methods and Choral Conducting.....BERNARD TAYLOR
Orchestra and Instrumental Instruction.....J. P. RUSSELL
Violin Methods and Materials.....LOUIS PERSINGER
Piano Methods and Materials.....GUY MAIER
Voice Methods and Materials.....FRASER GANGE
Layman's Music Normal Course.....HARRIET JOHNSON
The Gist of Music.....GEORGE WEDGE
Modern Orchestration and Modern Harmony.....ROY HARRIS

***

Theory of Music *Orchestral Instruments*

***

For information address

130 Claremont Avenue Room 221-10 New York, N. Y.

NEW YORK CONCERTS

APRIL 20

Harriet Eells On Monday afternoon Town Hall held a large and receptive audience for the song recital of Harriet Eells, soprano. In German, French and English numbers Miss Eells revealed a voice of smooth, ingratiating quality, excellent in production and the medium of poetic expression of rare discernment. Her tones purveyed with striking effectiveness the mood of a text and the musical quality of its setting. It was significant that on Miss Eells' printed program, the names of the authors of the lines as well as the composers of the music were listed. Goethe, Heine, Moericke, Verlaine, James Joyce and others were given equal artistic credit with Schubert, Brahms, Wolf, Debussy and Roger Sessions and the other music writers represented. The singer bore out this impression in her performance, for the beauty of the poetry had equal exposition with the tonal element. Her skill was exquisitely set forth in such numbers as Debussy's La Flute de Pan, Ravel's Nicolette and Melodies Populaires Grecques, as well as in the Lieder items. Miss Eells had the artistic collaboration of Arpad Sandor at the keyboard.

Frederick Bristol A recital presenting a program designed especially for lovers of modern music was that of Frederick Bristol on Monday evening at Town Hall. Mr. Bristol's list began with six short subjects of Debussy. Next was heard Scriabin's sonata (No. 1); and the latter portion of the concert was devoted to compositions by Sandro Fuga, Barrozo Netto, Sergei Bortkiewicz, Serge Prokofieff, Aram Khachaturian, Charles Griffes, Marion Bauer and Wallace King.

The pianist played with impressive dexterity and accuracy. The tone which he employed was found to be admirably suited to interpretation of Debussy, and his readings of those works brought much joy to his listeners. His touch was strong and unfaltering in its attack, equally expressive in creating effects delicate or dynamic. One does not often hear the Scriabin sonata and Mr. Bristol's execution of this caused much interest and gained him heavy applause. The remaining numbers held three first performances: the first, Danza Selveggia (Sandro Fuga); the second, Minha Terra (Barrozo Netto); and the third, Heated Argument (Wallace King), this last dedicated to Mr. Bristol and played from manuscript. These were projected with polished skill, and Mr. Bristol is to be commended for giving the three new selections such an inspiring initiation. A large cordial audience was in attendance.

APRIL 21

Ethyl Hayden Reappearing in recital in New York after an absence of two seasons, Ethyl Hayden, soprano, gave an attractive recital in Town Hall to a large and interested audience. The singer, a pupil of the late Mme. Sembrich, has sung widely in America and Europe in the last decade and has won admiration for the clarity and lyrical quality of her voice, her musicianship and interpretative intelligence. On this occasion she offered a wide-ranging selection of older airs, French, German and English songs, sung with tasteful mastery of tradition and distinct diction. She began with Gluck's Di questa cetra in seno, Bach's pastoral air Schafe können sicher weiden and Scarlatti's Dire non voglio, voiced with beauty of tone and security of vocal line. There followed a group of songs by Fauré and Jensen, done in French, among which La lune blanche by the former and Marie and Frühlingsnacht by the latter were especially wooing to the ear. Hugo Wolf's two Peregrina Lieder and Er ist's, Brahms' Ruhe, Süssliebschen and Wie froh und frisch, exemplified her skill in the expression of moods contained in Lieder. The final group included works of Bax, Horsman, Cyril Scott and Genevieve Davis, and a first hearing of a delightful song, Vanished Summer, by Edward Harris. The soprano was obliged to add numerous encores in response to enthusiastic applause. Celius Dougherty was an expert accompanist.

APRIL 22

Rachelle Shubow The return of Rachelle Shubow, pianist, to Town Hall on Wednesday evening gave New Yorkers an opportunity to hear for the first time Frederick S. Converse's From the Hills. The program included also the Bach fantasia in C minor, an early sonata of Brahms (F sharp minor, op. 2), Schumann's Faschingsschwank aus Wien and the Moussorgsky suite, Tableaux d'une Exposition.

Miss Shubow is the possessor of considerable musical knowledge. In the Converse number she lent real color to the four intervals: Campfires, Lake Solitude, Shadows, and The Dancers. The picturesque Moussorgsky score was likewise a fortunate choice for Miss Shubow and in this she displayed the ability to project with eloquence these vividly descriptive tonal portraits. An audience of good size attended and applauded the young artist.

APRIL 23

Philharmonic Orchestra The last Thursday and Friday pair of concerts of the Philharmonic Orchestra for this season found Carnegie Hall crowded with enthusiasts anxious to do honor to Arturo Toscanini during his final days in New York.

He chose a program which was a duplicate of the one he conducted at his debut with the Philharmonic ten years ago: Weber's Euryanthe Overture, Haydn's Clock Symphony, Sibelius' The Swan of Tuonela, Siegfried's Death and Funeral Music from Wagner's Götterdämmerung, and Respighi's The Pines of Rome. The last named work had especial point because of the recent death of its composer, and the audience was asked to regard as a further memorial to him, the Funeral Music from Wagner's opera.

Toscanini, in lofty mood as usual, gave intensive eloquence to all the works on his program, and stirred the listeners to the ultimate degree of response. They applauded and cheered, and brought forth Toscanini for bows and hand wavings as long as he was willing to reappear.

The orchestra too, rose to the occasion and gave to the *maestro* every ounce of musical feeling and the full tonal and technical mastery of which the Philharmonic is capable.

Toscanini's final concert took place last Wednesday evening, April 29, with a Beethoven-Wagner program, and Jascha Heifetz as the soloist.

APRIL 24

College of St. Elizabeth Glee Club An all girl choir from St. Elizabeth College gave an entertaining concert at Town Hall on Friday night. This printed list held a distinctive list of songs by Oley Speaks, J. B. Weckerlin, Ernest Charles, R. Huntington Woodman, Mrs. H. H. A. Beach, Charles Repper, Mana-Zucca, Schumann, Granados, Gustav Klemm, Alexander Gretchaninoff, J. S. Zamecnik, Campbell-Tipton, Wilhelm Schaffer and Handel. The soloist of the evening was Armand Tokatyan, tenor, who brought to his listeners solos by Donaudy, Tosti, Puccini, Joseph Szulc, Fourdrain, Harry Alexander Matthews and Rasbach. Frederic Joslyn mounted the podium for the glee club performance; Marie Doyle officiated as student accompanist; William S. Larkin was organist, and a small string ensemble was also used as a musical background for the singers.

This group, composed of more than eighty singers dressed in formal scholastic caps and gowns, made a memorable impression for the clarity and sweetness of their singing and for the admirable manner in which the soprano and alto sections blended in creating harmony. Mr. Joslyn proved to be an efficient leader. Under his baton the ensemble reached a high standard in college musical activities.

Mr. Tokatyan, who is to appear shortly in the Metropolitan Opera Spring Season, was in good voice and delighted his audience with the fine quality of his vocal equipment and his histrionic ability. There was a large attendance for this occasion and the applause gave ample evidence of general enjoyment. Ina Grange was pianist for Mr. Tokatyan.

APRIL 25

University of Cincinnati Glee Club The spring series of choral events brought to Town Hall on Saturday night the University of Cincinnati Glee Club, whose popularity is of long standing in the Middle West. This glee club presented male and female vocal ensembles who appeared separately and in group numbers in works of Bach, Holst, Clokey, Calcott, Cadman, Candish, Tschaikowsky, Adams and Joettner besides numerous folk tunes from different countries. The conductor for the occasion was Sherwood Kains and the accompanist, Elbe Davies.

An impressive performance was given by the two choirs and in their joint efforts they responded superbly to Mr. Kains' direction. Conductor Kains contributed a solo list of songs by Handel, Brahms, La Forge and Carnivalli, wherein he showed himself to be a baritone of musical attainment. Two of the club members added variety to the entertainment with an interpretation of Stoessel's Suite Antique for two violins in D. These violinists were Norbert Weber and Samuel Krebs and their reading of this composition was worthy of praise. Miss Davies, in addition to her excellent support at the piano for the vocal selections, was heard in two items of Respighi, Notturno and Balletto, Il Conte Orlando, which won favor with her listeners. The audience thoroughly enjoyed the exhibition of the two singing organizations and applauded with gusto.

APRIL 26

Philharmonic Orchestra The final subscription concert of the Philharmonic Orchestra brought a crowd of 3,500 people to Carnegie Hall on Sunday afternoon to hear Arturo Toscanini conduct his next to the last concert in New York City. At the conclusion of the program a demonstration of affection lasting ten minutes in which the audience stood and cheered was showered upon the veteran director. He came back to the podium innumerable times but refused to make a speech. Even after the orchestra had been signalled to retire, the shouting audience did not leave the hall until Toscanini returned again to bow his acknowledgment and wave his arms in greeting and appreciation.

The program of the concert held the Mozart G minor symphony (No. 40, K. 550), the Beethoven Leonore Overture (No. 3) and the C major symphony (No. 7) of Schubert. The Mozart work was given the most magnificent presentation ever heard by this reviewer. The first movement had that soaring beauty of tone and polished phrasing that lifted the performance to heaven-like heights. The *menuetto* movement was re-created with magic touch and the *finale* was played with a lightning speed that was breath-taking. The men of the orchestra performed with amazing facility and clarity of tone, giving every ounce of their instrumental and interpretative skill to their devoted leader.

In like manner was the Beethoven overture played. With its majestic utterances, despite the many times this work has been performed before by Toscanini and other conductors, it seemed at this hearing to be the most powerful composition Beethoven ever wrote.

To the Schubert symphony Toscanini gave every atom of his unsurpassed ability as a leader. The men of the Philharmonic organization played with their very souls, and the music awakened an emotional response from the enormous audience that was electrifying.

Thus ended the Philharmonic season in a blaze of glory and terminated the eleventh year of Toscanini's reign. The great conductor's farewell New York appearance occurred on April 29 at a special concert which will be reviewed in the May 9 issue of the Musical Courier.

Sigismond Stojowski A recital for the benefit of the Polish Institute of Arts and Letters was given in Town Hall last Sunday night by Sigismond Stojowski, pianist and composer. Appropriately the program consisted entirely of music by two of the artist's compatriots, Paderewski and Chopin. In honor of the seventy-fifth birthday of the former, Mr. Stojowski played Paderewski's variations and fugue in E flat minor (op. 23), and a group of his shorter works, including a nocturne, Caprice (Genre Scarlatti), Legende (op. 16, No. 1) and Cracovienne Fantastique. The variations and fugue develop thematic material of rather slight interest into a structure of much complexity and ear-filling sonorities, and provide opportunity for pianistic display of the first order. Mr. Stojowski brought his familiar warmth and lucidity of tone, his ability to convey poetic qualities when these are present in the music, and his formidable technical equipment to bear on this work. The smaller Paderewski *morceaux* are characteristic and charming, especially when they enshrine European folk coloring, as in the spirited Cracovienne Fantastique. They were played with much *brio*. The second half of the concert included Chopin's sonata in B flat minor, ballade in F major, mazurkas (op. 41, No. 1 and op. 56, No. 2), nocturne (op. 15, No. 1), and scherzo in C sharp minor. In these works, Mr. Stojowski is peculiarly fitted by temperament and matured mechanical mastery of the piano to shine, and the tonal brilliancy of his readings won an ovation and many recalls at the close. Several encores were added in response to insistent applause by an audience which evidently held the pianist in affectionate esteem.

Cantata Society of New York to Sing St. John Passion

The Cantata Society of New York, under the direction of Paul Boepple, will give an integral performance of J. S. Bach's St. John's Passion on May 5 at the Park Avenue Presbyterian Church, New York. Among the soloists are Nancy Thielsen, soprano; Charles Haywood and Edward Kane, tenors; Bernard Friedman and Karl Theman, basses; Ralph Kirkpatrick, harpsichordist; Harvey Pollins, organist; Sterling Hunkins, cellist.

Lois Bannerman's Engagements

Lois Bannerman, harpist, played at Lincoln School, New York, on April 25. On May 1 she was guest artist for the North Shore Choral at Port Washington. One of her engagements for next season is a joint recital with Beal Hober, soprano, at the State Normal School, New Paltz, N. Y.

A. Y. CORNELL
School of Voice
Round Lake, N. Y.
(near Saratoga Springs)
June 29th to August 8th
Six Weeks Session
Weekly Recitals. Classes in Vocal Technique and Operatic Repertory
NILS NELSON
Coach and Accompanist
ADELAIDE CAMPBELL
Voice and Languages
Mr. Cornell will conduct a ten-day Master Class at Charleston, W. Va., June 8th to 18th
For Prospectus, Containing Full Information, Address
Secretary to A. Y. CORNELL, 607 Carnegie Hall, New York

Frank St. Leger Sees Radio as Purveyor of Wide Musical Culture

Director of Fireside Musicales Tells of Aim to Present Simple and Delightful Works in Manner Attractive to Audiences

The function of radio as a painless purveyor of culture is placed by Frank St. Leger among the vital musical forces of the day. "The potentialities of broadcasting make a fascinating study," he said. "One need not have a great deal of imagination to be impressed by the number of listeners caught in a national network, or to philosophise on the manifold types of personalities which a program must be calculated to please. A radio audience is the most sensitive group of hearers that entertainers have ever been called upon to reach and hold. The builder of a program must undertake to catch and maintain the attention of individuals in all walks of life and from all sections of the country.

"This task is somewhat simplified when we recall that there are common denominators of interest—humor, current events, and above all, music. It is in this last field, of course, that my experience has lain. As you know, I am the director of the Fireside Musicales which are sent out each Sunday evening over the WEAF hook-up of the National Broadcasting Company. I am at the piano for Willie Morris, soprano, and Sigurd Nilssen, basso. In these weekly broadcasts we seek to create an intimate atmosphere, and take great pains that while our music is of a high standard, all the numbers are in keeping with the simplicity that I feel must prevail in this type of program. We avoid all hint of pedantry—that unattractive quality has ruined many plans and projects. People resent condescension and attempts to 'educate' them. On the other hand, they may be given enjoyment and at the same time be introduced to unfamiliar and delightful things.

"The other night the list which Miss Morris, Mr. Nilssen and I presented contained an Old Scottish song, Bonnie Mary of Argyll, a Cornish folk song, The Floral Dance, Comin' Through the Rye and other beautiful reflections in melody of tradition and folk life. We did not announce this as a program stressing old songs of the British Isles. To my mind, that would have spoiled the effect, and made people listen 'dutifully,' which is the last thing we want.

Restoring Old Songs

"In this work, I specialize in what I call 'dusting off' old and beloved songs. On St. Patrick's Day, I wanted to avoid 'The Wearin' o' the Green' and other over-worked Irish numbers, and rather than stress the proverbial warlike qualities of the race I felt we might present their great poetic fancy, so I preferred Killarney, that lovely old tune, and another bit of tonal folk lore, The Fanaid Grove, whose melody crops up in many Irish settlements but whose title seems almost forgotten, and Tom Moore's immortal Ode to Music.

"It is a pleasure to bring out the beauty of simplicity in this way, and to emphasize our Anglo-Saxon heritage of tunes. To my mind, there is no reason why a sophisticate should slight any of our fine old songs.

(*Photo by Ray Lee Jackson*)

FRANK ST. LEGER

Their lovely, haunting melodies, their poignant sentiment, are eminently singable and have proved their fitness to survive.

"On April 19, we celebrated an anniversary of interest to all who are identified with radio—the first broadcast, which took place in England in 1920. Dame Nellie Melba was the soloist, and I was the conductor. On the corresponding date of this year we tried to reproduce the program which Melba sang over the crude facilities of those early days of broadcasting."

Active as Conductor and Teacher

In addition to his connection with radio, Mr. St. Leger is prominent in other musical fields. Pedagogy takes up a good deal of his time. He was a conductor with the Chicago Civic Opera for some years. During this time he was in charge of some of the productions which the company presented on tour in cities of Texas. While he was in the Southwest he became interested in the section and its possibilities musically. Consequently, shortly before the dissolution of the Chicago Civic Opera, Mr. St. Leger accepted the post of conductor of the Houston (Tex.) Symphony Orchestra.

"I was deeply absorbed in my work there," he said. "The response to our programs was all we could have asked for, and although I am no longer there, I have great faith in the ultimate success of the Houston Symphony Orchestra."

"After your experience in conducting and teaching, do you intend to make radio your permanent affiliation?"

"I have found all these types of work fascinating," he replied. "I intend to keep on working, in, with and for music, to continue to express myself in some kind of significant tonal terms." M. L. S.

Alabama Clubs Meet in Montgomery

Twentieth Convention of State Musical Organizations Marked by Interesting Sessions—Contests a Feature—Eugenia Buxton Heard in Solo Program

Montgomery, Ala.—The twentieth annual convention of the Alabama Federation of Music Clubs was held in Montgomery on April 14 to 16, with a splendid attendance of officers, delegates, and distinguished artists. The president, Mrs. R. C. Woodson, of Birmingham, presided over all sessions.. The formal opening began with a pageant of clubs marching to a processional played by the Lanier Band conducted by Wm. Hrabe. Tom Garner, of Tuscaloosa led the federation hymn. Bessie Savage, president of the Montgomery Music Study Club, extended a welcome to the convention. Mrs. James Fitts Alston, of Tuscaloosa, national board member, and Mrs. J. F. Hill, of Memphis, Tenn., vice president of the Dixie District, were introduced.

Eugenia Buxton, brilliant young pianist, winner in Dixie District, N.F.M.C. contest, was presented in recital in the Sidney Lanier Auditorium, before the convention and a large audience that was heartily enthusiastic over the technical and interpretative skill of this young artist. Her program held a Chopin group; the Spinning Song, by Rhene-Baton; etude in C sharp minor, by Scriabin; and Rhapsodie in C major, by Dohnanyi.

Preceding the concert, the Montgomery Choral Club furnished introductory music. An address on Public School Music featured Wednesday morning's session, delivered by S. T. Burns, supervisor of music in Louisiana. This was followed by a piano recital by Barbara Dorough, beneficiary of student loan and special projects fund. Alabama Balladry was the subject of an interesting address by Mrs. E. G. McGehee, illustrated with compositions by those distinguished Alabama musicians, Florence Gholson Bateman and J. Clarendon McClure. The Birmingham Civic Symphony Orchestra, conducted by Dorsey Whittington, played a brilliant program for the convention on Wednesday evening.

The Montgomery Choir Guild, under the direction of Erle Danley, won first place in the State choral contest; the Handel Society (Harold Baird, director, of Birmingham) winning second place. Groups from widely scattered sections of the State entered the three classes of chorus work, with Tom Garner, director of music at the University of Alabama, as chairman, and James Oscar Miller, head of the voice department of the Cadek Conservatory in Chattanooga, serving as adjudicator. The federation this year departed from the conventional plan of having three judges, and adopted the plan of an adjudicator, which is in line with modern choral procedure. Judson College Glee Club (Rasmussen, director) won first place in the college chorus group, and the West End Music Club Chorus, of Birmingham (Mrs. P. V. Tubb, director) was named the best club chorus.

The Student Musicians Contest (Lily Byron Gill, in charge) was held on Tuesday morning, being a new feature inaugurated in the Alabama Federation this year. Its purpose is to fill the gap between the Junior contests and the National Young Artists contests held at the Biennial. Hugh Thomas, pupil of Dorsey Whittington at the Birmingham Conservatory of Music, was awarded first place in the piano contest; and Beth Ferguson, pupil of Guy C. Allen, of the Birmingham College of Music, was given second place. Isabel Haigler, of Montgomery, was winner in the voice contest. Joe Petranka, of Montgomery, won in the violin contest. Wide interest was manifested in these contests. The winners were presented in concert in the ballroom of the Jefferson Davis Hotel. The combined choruses sang Handel's Hallelujah Chorus at the close of the convention.

New Officers Chosen

The election of officers for the coming year resulted as follows: J. Clarendon McClure (Mobile), president; Mrs. Greely McGowin (Chapman), first vice-president: Stella Harris (Tuscaloosa), second vice-president; Mrs. Phillip Spier (Greenville), third vice-president; Mrs. Douglas Jackson (Montgomery), recording secretary; Mrs. N. C. Van de Vanter (Mobile), corresponding secretary; Mrs. L. P. Troupe (Decatur), auditor; and Mrs. George Houston Davis (Birmingham), parliamentarian. Tuscaloosa was named as the place for the next convention. The senior prize for the best song composition went to Paul Newell, of Tuscaloosa. A. G.

New Orleans Civic Orchestra to Make Bow

The recently formed New Orleans Civic Symphony Orchestra, consisting of sixty professional musicians of New Orleans under the direction of Arthur Zack, plan to give their first public concert on May 18. Afterward the orchestra will carry on a campaign for a season of concerts next year. Mr. Zack, the conductor, is a former cellist of the Cincinnati Symphony Orchestra and founder-director of the Cincinnati Civic Symphony Orchestra. Others connected with the New Orleans orchestra include Jack Lehmann, prominent business man, treasurer, and E. Fontana, orchestra manager.

Benefit for Bertha Kalich

A testimonial benefit to Bertha Kalich was tendered by her colleagues in the American theatre and prominent citizens of New York at the Majestic Theatre, New York, on April 19. Mme. Kalich herself appeared on the program, presenting a monologue by Louis Untermeyer. Among those who paid tribute to Mme. Kalich's career in the English and Yiddish theatres by appearing on the bill, in brief addresses or as entertainers, were Otis Skinner, Nance O'Neil, Bob Hope, Jan Rubini, Norma Terris, Noble Sissle, Rex Webber, Abner Silver, Vivian Hart, Roy Cropper, Gladys Cooper, Philip Merivale, John Buckmaster and Dan Healy.

Verna Osborne Heard in Oratorios

Verna Osborne, soprano, was soloist in the performance of Dubois' Seven Last Words over WOR on Good Friday. On March 26 Miss Osborne was soloist in Albany, N. Y., with the choir of the College of St. Rose in a presentation of Gounod's Redemption, conducted by A. Y. Cornell. She gives a recital in Poughkeepsie, N. Y., on May 6.

EUGENIA CLAIR SMITH

CONTRALTO

NOW IN AMERICA

on Coast-to-Coast Tour

Secretary, 1417 Steinway Hall, New York City

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

FORMERLY CONDUCTOR CHICAGO CIVIC OP. CO. **SACERDOTE**
12 YEARS DIRECTOR VOCAL AND OPERA DEPTS. CHICAGO MUSICAL COLLEGE
TEACHER OF MANY OUTSTANDING SINGERS IN MOVIES—RADIO—OPERA—CONCERT
Now located at 6054 Yucca Street, Hollywood, Calif.

JAN VIOLINIST RAFAEL CONDUCTOR **KUBELIK**
SEASON 1936 - 1937
Exclusive Direction Robert Hollinshead Roosevelt Hotel, Hollywood, Cal.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera— Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7703

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF BORISSOFF
(PIASTRO)
VIOLINIST
TEACHER, COMPOSER
Recitals — Radio — Concerts
4918 Maplewood Ave., Hollywood, Calif. Phone HE 2028

RALPH THOMAS
TENOR
VOICE SPECIALIST
672 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fl. 1661

WINIFRED BYRD
PIANIST
Personal Representative RUTH CREED YOUNG
2062 N. Argyle Street, Hollywood, Calif.

MARGUERITE LAMAR
(MRS. THEODORE STEARNS)
CHANTEUSE DRAMATIQUE
TEACHING — OPERA
CONCERT REPERTOIRE
2003 Pelham Av., Los Angeles, Calif. Phone WLA 31830

ARCH BAILEY
BARITONE
RECITAL — RADIO
ORATORIO—TEACHING
Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31548

LEIF ERIKSON
BASS-BARITONE
with
PARAMOUNT STUDIOS
Hollywood, Calif.

MARGARET ELLEN MACCONACHIE
STUDIOS
TEACHER OF VOICE
Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN
TEACHER OF VOICE
Coaching in Oratorio and Lieder Singing
Mus-Art Center
Phone Prospect 8474
Los Angeles, Calif.

JOY MCARDEN
SOPRANO
de l'Opera, Paris
Opera, Oratorio, Concert
TEACHING
117 Fremont Place,
Los Angeles, Calif. WY 7169

LAURA SAUNDERS
SOPRANO
CONCERTS—OPERA
FOLKSONG RECITALS IN COSTUME
5617 Hollywood Blvd.
Hollywood, Calif.

HAROLD **HURLBUT**
Internationally Known Voice Teacher
PARIS — ROME — NICE — NEW YORK
DE RESZKE EXPONENT
Has trained many artists of Opera, Radio, Stage and Screen
2150 Beachwood Drive
Hollywood, Calif. GL. 1066

ARTHUR **ROSENSTEIN**
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3784

CHARLES WAKEFIELD **CADMAN**
COMPOSER — PIANIST
Mgt.: Harry Culbertson, 6525 Blackstone Ave., Chicago
Personal Address: 3578 4th Avenue, San Diego, Calif.

FRANK FOREST TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management:
(Concerts—Opera) M.B.C.
(Pictures) Myron Selznick & Co., Inc.,
Hollywood, Calif.

OLGA STEEB
PIANO SCHOOL
SUMMER MASTER SCHOOL
June, July, August, 1936
Courses in Piano Playing, Normal and Theory Subjects.
3539 Wilshire Boulevard
Los Angeles, Calif.

MILLS COLLEGE
SUMMER SESSION of MUSIC
JUNE 22 to AUG. 1, 1936
Accredited — Degrees Awarded
LUTHER BRUSIE MARCHANT, Dean
Mills College P.O., California
85th Year (Near San Francisco)

ANDRES DE **SEGUROLA**
TEACHER OF SINGING
Beginners or Professionals
Coaching, Bel Canto, Interpretation
Chairman Opera Committee, Hollywood Bowl Concerts; Chairman Opera Committee, Festival Allied Arts.
1962 N. Highland Ave.
Hollywood, Calif.
Tel. GLadstone 9988
12 YEARS WITH METROPOLITAN OPERA, NEW YORK IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.

Brahms Requiem Performed in Final Concerts of Los Angeles Orchestra

Klemperer Conducts Impressive Hearing, with Assistance of Chorus Trained by Richard Lert—Modern Program Including Work of Schönberg Is Feature—Nino Martini, Barrere-Salzedo-Britt among Visitors

LOS ANGELES.—The heroic strains of the Brahms Requiem marked the concluding symphonic pair by the Philharmonic Orchestra, given in the Auditorium on April 16 and 17. Otto Klemperer directed, and the orchestra, recruited to its full strength, was augmented by a chorus of 170 voices, two soloists and organ.

Mr. Klemperer stressed its devotional aspects, and gave full scope to its massive strength and Teutonic psychology. He developed some of the dramatic climaxes with telling effect, and his handling of the pianissimo passages with chorus and orchestra, especially in the first movement, was masterfully subtle.

The chorus sang admirably, responding to the director's baton with sensitive alertness that reflected credit upon the mentor, Richard Lert. The organ work of Ray Hastings also deserves particular commendation. Eugene Pearson, baritone, and Gina Vanna, soprano, contributed the solo voices.

MODERN SCORES PERFORMED

A prolonged ovation for Arnold Schönberg, now resident in Hollywood, was accorded him at the first performance here of his Wood Dove from Gurre Lieder, given April 18 in Royce Hall at the University of California at Los Angeles, by the Philharmonic Orchestra under Otto Klemperer's direction. Clemence Gifford sang the contralto solo with her usual competence. Further applause was tendered the composer on the announcement of his engagement as professor of music at the University of California in Los Angeles for the coming year.

The program was devoted to the works of four living composers, the other three being Strauss, Shostakovitch and Stravinsky. It was admirably performed. Klemperer gave each work with meticulous care and splendid tonal balance, while the orchestra responded with the utmost finesse and attention to shading. Nearly all of the "first chair" men had an opportunity to display their solo virtuosity.

While there were no appreciable sins of commission, there was a grave fault in the omission of American work from such a program. This deliberate neglect of American composers has never been more apparent than this season, and in a program designated for an American educational institution, it is inexcusable. Klemperer, an exile from his own land, has been given here all and more than he could expect in Europe. The least that could be expected from him is to give some opportunity to contemporary American works.

Schönberg, of course, is now a resident composer, even though not an American one. It is interesting to observe that his work has been given serious attention only since his residence here. The Wood Dove is a work of poignant harmonic character, a fine portrayal of intense grief.

The clever and facile Shostakovitch first symphony is a work of Slavic opulence in its orchestration. It grows upon the auditor with repeated hearings. The Strauss Don Juan was beautifully interpreted, although the work did not suit the intention of the program. Though Strauss is a living composer, his music belongs to the romantic and not the contemporary era.

Stravinsky's Pulcinella Suite is intentionally imitative of the pre-Bachian period, though displaying the clever tonal coloring and engaging instrumentalism that are the composer's major contribution to modernity. The dance band sentimentality of the vivo contrasted incongruously with the sterile formality of the remainder of the suite.

MARTINI IN RECITAL

Nino Martini, of vocal movie fame, attracted the largest recital crowd of the year to his appearance in the Auditorium April 21, concluding the Behymer concert season. The full depth of the large stage was packed, as were the orchestra pit and every other possible spaces. Many were turned away from the box office.

Martini showed a really beautiful tenor voice, even from top to bottom and of lovely timbre, enhanced by an engaging personality. His operatic selections were by far his best work, and if his voice was a trifle light for O Paradiso he more than made amends by his manner of singing it. In response to prolonged plaudits he sang La donna e mobile which won even greater acclaim. A fine legato was shown in Ombra mai fu, and a Gallic lightness in Le Roi d'Ys aria.

The audience demanded no less than twelve encores, and were duly entranced with such favorites as O Sole Mio and Princessita. On the program were two well contrasted Spanish ballads by Serrano, and two slightly contrasted songs of Donaudy, as well as a rather innocuous Papillons of Chausson, and a trivial item by Lemaire.

Miguel Sandoval contributed acompaniments, and two piano groups, including Debussy's Reflections in the Water. A salon piece, The Butterfly, was his own composition, as well as Martini's concluding song, a lively Eres Tu.

BARRERE-SALZEDO-BRITT PROGRAM

The attraction of Georges Barrere, Carlos Salzedo and Horace Britt, filled the Pasadena Community Playhouse for their recital April 19, as the concluding event on the Coleman Chamber Music series. The auditors were rewarded by a program of splendid artistry and exceptional beauty.

The trio opened with five exquisite little pieces of Rameau, and concluded with Debussy's delightful Children's Corner. Messrs. Britt and Salzedo played an *adagio* and *allegro* from a sonata of Boccherini, with encores by Granados and Ravel. A duet of Beethoven was interpreted by Barrere and Britt, adapted for flute and cello by the former from the original for clarinet and bassoon.

Barrere's soli, Saint-Saëns, Fauré and Gluck numbers, were admirably accompanied by Salzedo at the piano. And Salzedo's harp soli included several of his own compositions, of arresting beauty.

NOACK QUARTET PLAYS

The Noack String Quartet drew a capacity audience to the Pacific Institute Concert Hall to hear a Brahms program. On this occasion Messrs. Sylvain Noack, Jack Pepper, Kurt Reher and Sven Reher were assisted by Olga Steeb, whose able pianism contributed much to the violin Sonata and the Quintet.

The lovely string quartet (op. 51, No. 2) opened the program in an enjoyable manner, and was delivered with the fine balance characteristic of the players. The sonata (op. 100) was admirably performed by Sylvain Noack and Olga Steeb, both contributing musicianly phrasing and finesse. The exuberant quintet (op. 34) concluded the evening.

YOUNG ARTISTS APPEAR

A young pianist, Marion Pearlman, displayed firm touch and round tone, with exceptional digital facility, in her recital April 15 in the Institute of Musical Education Auditorium. The Glazounoff first sonata was announced to be in tribute to the memory of the composer, whose demise occurred recently. It proved a romantic work whose three movements were respectively flowing, reflective and brilliant, with a Mendelssohnian profusion of notes.

A large group of modern works were given thoughtful and individual interpretation. In this group I must mention two of my own compositions, Desire and Russian Waltz, which were skillfully performed.

Another promising young pianist, James Haraszthy, offered a program to an appreciative audience that filled the Pacific Institute Concert Hall, April 15. His program was tastefully selected, ranging from Bach

The University OF Southern California
SCHOOL OF MUSIC
Summer Sessions — June 19 to July 31. Applied and Theoretical Music. Strong Faculty Including Arnold Schoenberg, Composition; Max L. Swarthout, Director.
Los Angeles, Calif.

to Scriabin, and he played with considerable finesse of style, though somewhat overaccentuating elegance at the expense of power. He approached his work seriously, and with greater maturity and experience should do well in the concert field.

Two young sisters, Helen and Virginia Gertmenian, cellist and harpist, respectively, gave a recital in the Biltmore music room on April 17 to an audience which overflowed the room. Both girls displayed serious musical attainments, as yet not entirely rounded to the professional stage, but capable of considerable development with maturity.

R. D. S.

Rambling Around

Josef Borissoff (Piastro), violinist, composer and teacher, has been a resident of Los Angeles for the past five years. He came here after his last world concert tour in 1926, 27 and 28. Mr. Borissoff is now preparing for a recital tour to start next October, when he fulfills engagements in different parts of the country. In addition to concerts and teaching, Mr. Borissoff devotes much time to composing, and his last violin and piano sonata will be included in his fall recitals. A recital is to be played May 12 at the Vista del Roy Hotel, Pasadena, and following this he appears as guest artist at Sidor Belarsky's concert May 27 at the Wilshire-Ebell Theatre, Los Angeles. Mr. Borissoff plays regularly on different important broadcasts at the NBC Hollywood studios.

* * *

Gina Vanna, soprano of the Chicago Civic Opera, is now in Hollywood. She recently appeared with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). Miss Vanna started her musical career as violinist, then changed to piano and studied five years with Sidney Silber of Chicago. During this time she became the first prize winner of an all-Chicago piano contest at the age of fourteen years, receiving $1,000 and a silver cup commemorative of the occasion. She then took up vocal study under Vittorio Trevisan, formerly of the Chicago and Ravinia Operas, and during the last four and one-half years has been devoting all of her time to singing. It was during this time that Miss Vanna won the Federation of Music Club's contest for the central states in competition with hundreds of singers. In 1933 she appeared in La Boheme at the Chicago Opera (Gennaro Papi, conductor). Her last broadcasting engagement was forty-five consecutive weeks over NBC network on the Johnson wax program.

* * *

Charles Dalmores, operatic tenor and teacher of voice in Hollywood, announces that his artist pupil Vittorio de Lori, tenor, makes his debut in Italy next season; Curtis Rice, baritone, makes his debut in October in either Brussels or Paris; Stella Zamboni, coloratura soprano, will appear in recital in Los Angeles next season; Muriel Goodspeed, artist pupil, has won fifty-seven contests in dancing, singing, swimming, archery and horseback riding. She has studied with Mr. Dalmores for the past two years.

* * *

The University of California at Los Angeles music department announces special events for the summer session next July and August as follows: Roland Diggle, organist at St. John's Episcopal Church, in a recital; Russell Hancock Miles presenting four organ recitals during the summer; Marguerite Lamar Stearns offering three lecture-song recitals. Mr. Miles, who is an associate professor of music at the University of Illinois, will come to Los Angeles to conduct a course in the history and appreciation of music. Other music courses offered summer session students are under Frances A. Wright and Leroy W. Allen, the latter having recently been appointed head of the music department.

* * *

Coleman Chamber Music concerts in Pasadena for next season include the Kolisch String Quartet from Germany; Gregor Piatigorsky, cello recital; Abas String Quartet; Pacific Coast Ensemble; Budapest String Quartet; Bach Festival Double Program, under the personal supervision of Alice Coleman Batchelder. The last is a sonata recital by a distinguished violinist and a pianist, and the Manhattan Quartet.

* * *

The Cecilian Singers (John Smallman, conductor) will present their spring concert May 9 at the Wilshire-Ebell Theatre in Los Angeles. The Eliland Song Cycle by von Fielitz and the Rosemary Nonsense Cycle by Randall Thompson are important numbers on the program. Jackson Donaldson, harpist, and Daisy Sinclair, accompanist, are the two instrumentalists of the evening. Lillian J. Sargent is the president of this organization.

* * *

Stanley Morner, American tenor, formerly of Chicago and protégé of Mary Garden, is to make his screen debut as a singing cowboy of the plains in a series of novelty western musicals to be produced by Metro-Goldwyn-Mayer. The first is to be Song of the Plains, a one-reel musical by Sammy Lee, Chet Forrest and Bob Wright. This picture, which is to be directed by Lee, features original musical numbers by Forrest and Wright. Morner has appeared in opera and has sung on the radio and on concert tour. He was introduced to M-G-M officials by Miss Garden. Mr. Morner is doing his vocal production and coaching under Andres de Segurola of Hollywood.

* * *

Helen A. Triplett, teacher of voice and choral director of Pasadena, came here from Springfield, Mass., seven years ago. She is a protégée of the mother of Emma Eames, former Metropolitan opera singer. Mme. Triplett first studied at the Institute of Musical Art of New York and then with Julia B. Dickinson at Mt. Holyoke College. She came to Southern California as representative of the National Music League of New York City, later becoming manager of the Coleman Chamber of Music concerts in Pasadena. A few years ago Mme. Triplett opened a private studio for the teaching of voice and at the same time began directing choral organizations of which the present Brahms Singers, an *a cappella* group of twenty-two women singers, is the most prominent. She has been director of the Tuesday Musical Chorus for two seasons and also now directs the Westlake School for Girls Glee Club.

* * *

Vera Barstow, concert violinist, chamber music player and teacher of Pasadena and Los Angeles, presented artist pupils and the Mills Chamber Music Ensemble in a recital April 18 at the Church of Truth, Pasadena. Those appearing were Alice Plumlee, Miriam Canfield, Eunice Wennermark and Elizabeth Morgridge. Accompanists were Laura May Poler, Harlow John Mills and Moreland Kortkamp. The Mills Ensemble played Scarlatti's string quartet in A major and the *finale* of Cesar Franck's piano quintet in F minor.

GATTI SJÖLAND,
lyric dramatic tenor, is now teaching in Hollywood, after a concert tour last fall in Europe.

The Pasadena May Music Festival plans are practically complete for the coming events from May 20 to 24 at the Pasadena Municipal Auditorium. Beethoven's opera, Fidelio, will be sung in concert form (two performances) by soloists and chorus, Richard Lert, conducting, and the entire Los Angeles Philharmonic Orchestra furnishing the accompaniments. The chorus numbers 250 singers and this will probably be augmented to 400 before the festival begins. Other concerts are to be given, but the Fidelio performances are the only ones to which an admission is charged.

* * *

Mary Garden has signed a contract with the Metro-Goldwyn-Mayer studios and has arrived in Hollywood. After May 1 Miss Garden leaves for Europe, where she will spend the summer in different music centers hearing and seeing screen possibilities for the M-G-M lot. She returns to Hollywood September 1 to remain here permanently as a talent quester and operatic adviser.

* * *

Maria Jeritza, opera and concert soprano, appeared in a special concert April 30 at the Philharmonic Auditorium, Los Angeles, for the benefit of a local charity. A symphonic orchestra of sixty men furnished the accompaniments, with Gaetano Merola of the San Francisco Opera as conductor.

* * *

John Smallman directed the First Congregational Church Choir of Los Angeles in a repetition of Mozart's Requiem on April 26. The soloists were Betty Boldrick, soprano; Kay Fessenden, contralto; Russell Horton, tenor; Frank Pursell, bass; with Clarence Kellogg at the organ and Daisy Sinclair at the piano.

* * *

The Matinee Musical Club of Los Angeles (Mme. Don Philippini, president) sponsored ceremonies April 27 at the Greek Theatre in Griffith Park, Los Angeles, in the dedication of a live oak tree and the unveiling of a bronze tablet in the name of American music. The tablet was presented for the occasion by Mrs. Hersee Moody Carson. Participants were Don Philippini, conducting the Federal Projects Symphony Band with a chorus of one hundred voices recruited for the occasion; Josephine Forsythe, composer, was at the piano for her musical setting of The Lord's Prayer; and Julie Keller, harpist, played. Andres de Segurola was the principal speaker, taking as his subject, American Music. George W. Rochester, former senator, was the master of ceremonies. Frank Holiday, tenor, sang Trees, with Julia Keller at the harp for the accompaniment. The Greek Theatre, the live oak tree, and many other things for this occasion were made possible through the courtesy of Mrs. Mabel Socha, president of the Board of Park Commissioners of the City of Los Angeles.

* * *

Earl Rosenberg, voice teacher and choral director of San Diego, Cal., was for sixteen years the head of the Kansas City-Horner Conservatory of Music, Kansas City, Mo. He has been located in Southern California for the past six years teaching voice and directing choral organizations. The San Diego Exposition chorus of 400 singers is under his direction and gives a concert May 14 on the exposition grounds at the organ pavilion, with Royal A. Brown presiding at the organ. Mr. Brown is the exposition and city organist and also organist of St. Joseph's Catholic Church in San Diego. Other choral organizations directed by Mr. Rosenberg are the Polyphonia, which is an *a cappella* choir of fifty voices; a mixed chorus of sixty singers at St. Joseph's Catholic Church; a mixed chorus

(*Continued on page 26*)

CHICAGO MUSICAL COLLEGE

MAJOR SESSION
OF
SUMMER MASTER SCHOOL
JUNE 22nd TO AUGUST 1

Study for a Degree at an accredited institution whose requirements represent the newest and highest standards in applied music under a master teacher whose record of success is a matter of national recognition.

Write at once to the Registrar for detailed information regarding the teaching activities of:

Rudolph GANZ
Alexander RAAB
Leon SAMETINI
Silvio SCIONTI
John CARRÊ
George WOODHOUSE
(Special Engagement)
Mollie MARGOLIES
Viola COLE-AUDET
Mary Strawn VERNON
Franklin MADSEN
Mary Ann KAUFMAN
Erich SORANTIN
Lazar SAMOILOFF
(Special Arrangement)
Louis GRUENBERG
Isaac VAN GROVE
Arthur Olaf ANDERSEN
Graham REED
Nelli GARDINI
Rollin PEASE
Helen CURTIS
Belle Forbes CUTTER
Max FISCHEL
Lillian POWERS
Rose Lutiger GANNON

Plan Your Music Study Now

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, *President*
LEON SAMETINI, *Vice-President*
64 E. Van Buren St., Chicago
HAROLD E. RAY, *Business Manager*
GUSTAV DUNKELBERGER, *Dean*

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 850 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2390.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK MAY 2, 1936 No. 2897

If it could be made into a sport, music would find its highest success with our population.

—o—

Vale, Toscanini! New York is not the same without you. May good luck and good health attend you always, and should you ever feel like coming back to America for some guest appearances, there will be no difficulty in finding an orchestra and audience to do reverence to your art.

—o—

How Fares the School Music Teacher?

Evidence that music in the schools and colleges is continuing to thrive despite the inroads of adverse economic conditions is shown in a highly interesting report of the committee on colleges and universities, read at the recent convention of the Music Teachers National Association, in Philadelphia, by J. Lawrence Erb, chairman. The results of a symposium among leading institutions of the country is contained in this report, which forms one of the series of interesting documents preserved in book form in the annual volume of proceedings of the meeting.

The committee sent a letter of inquiry to some forty schools represented among the membership of the M.T.N.A., asking for precise information covering the years beginning with 1930, concerning the present activities of the musical alumni. The committee asked "(a) whether they were employed professionally in music; or (b) semi-professionally in music in connection with other activities, but with music as a definite part of the job; (c) the number unemployed; and (d) such other observations as might be of value in arriving at a reasonably correct picture of the situation." Replies were received from thirty-seven schools, of which fourteen were state supported, twenty privately controlled, and three, independent music schools affiliated with universities. The schools are scattered over various parts of the country, with a large proportion in the Middle West.

The reports received were optimistic. Graduates prepared to teach music in public schools or colleges were in demand, particularly those equipped to direct and train bands and orchestras. On the other hand, one reply stated that there was a dearth of purely vocal or instrumental positions. For this reason college music departments wisely stress an all-round musical training, as well as at least one academic subject as a minor, which can be combined with music in early years of teaching.

"It is significant," the report continues, "that, while a large proportion of music alumni are engaged in definitely musical pursuits (half or more of the total), there are many who combine music with other teaching or with business activities. In a few cases the latter type number almost as many as those in purely professional work, but on the whole the proportion runs from a quarter (of semi-professionals to professionals) to half as many. In some states, where music teaching in the schools was much curtailed for lack of funds, many graduates opened private studios, often in combination with church positions (as was common a generation or more ago), and many such have made definite place for themselves.

"Taking the figures as a whole and eliminating those women who have married and given up active musical careers, as well as those of both sexes who are pursuing further study, less than ten per cent are without definite employment; and of this ten per cent, fully half are listed as 'unknown' rather than as 'unemployed'. A small group of those in positions have gone into non-musical work; but a conservative estimate of those employed in some form of musical work would be above eighty-five per cent of those eligible and desiring positions."

The report adds that in cases where students were trained primarily for performance rather than for teaching of music, the percentage of unemployed is higher. Moreover, while few alumni are stated to be without positions, the salary scale has been severely reduced, and "doubling-up" (teaching academic subjects as well as music) is common, especially for beginners. In some states, appropriations have been so severely cut that doubling-up provides about the only basis for keeping the music work going in many communities.

Whether schools and colleges teach practical or theoretical, cultural or "applied" music, the report inclines to favor participation in actual music making, since the passive attitude in any activity tends in the long run to be deadening. "It should be obvious to any impartial observer that to teach only the theory of music (or its history or appreciation) without its practical application is thoroughly illogical. The study of applied music is designed to provide familiarity with the materials and skills in their handling. In music, as in science or languages, the great majority of students undergo the disciplines for cultural, rather than for vocational reasons."

Excellent pointers are contained in this report for the student who is preparing for a career as a school music teacher. Prominent among the things which he may note is the fact that he will be wise to cultivate a broad musical education and not to neglect other related subjects which will much increase his value to school faculties under present conditions of economy in organizaton.

—o—

Home on the (Vocal) Range

A correspondent inquires "The title of a new popular song is 'Yes, Sir, Rhythm Saved the World.' Saved it from what?" The Musical Courier, too, would like to ask a question. The New York World-Telegram of April 25 speaks of "prairie tenors." Does he mean that they do ho-de-rodeo songs, or that they sing like coyotes?

—o—

A Battle Over Bruckner

Vienna has been recently shaken by a heated battle of partisans for and against the playing of Bruckner in revised, as against the original, version of his symhonies. Indeed, the whole question is unsettled whether the printed scores we know were authorized by the composer or were the bungled efforts of other well-meaning musicians who did not truly appreciate Bruckner's style.

So popular is the oft-repeated romantic fable of the misunderstood, stalwart, uncouth creator, whose pearls of inspiration are subjected to a refining process by an unimaginative academician (as witness the case of Moussorgsky and others) and thereby "ruined," that the public never fails to respond to it. It is the perennial source of hope for a "revaluation" of some composer's work, sometimes achieved, but more often little altering the previous verdict of his descendants.

Concerning the present teapot tempest in Austrian music circles, Erwin Stein speaks some poised words in the Christian Science Monitor (Boston):

"A debate is on among musical scholars on the question of the original versions of Bruckner's symphonies. It is contended that all we have hitherto known of his works are merely arrangements derived from the master's pupils—the brothers Franz and Josef Schalk, Ferdinand Löwe and others—and Bruckner's real intentions are to be seen only in the manuscripts containing his original conceptions, which are now published by the Musikwissenschaftliche Verlag in Vienna.

"The contention sounds extremely improbable and has yet to be proved. Those mentioned above were far too good musicians and also too great admirers of Bruckner—they were the first to make his works known to the public—to be responsible for such arbitrary alterations of his scores. It is also inconceivable that Bruckner should have permitted the publication of arrangements while holding back the originals. How the rewriting of first versions could take place is no secret to those who realize the value of a musical performance. It would not be the first time that a composer changed his score after discovering that it sounded quite different to what he had conceived.

"This discrepancy between conception and sound is not in any way the fault of the composer. Perhaps, for example, neither the orchestra nor the conductor knew how to realize his intentions. This would be a sufficient reason for clarifying or even emphasizing the orchestration in order to help the players. Gustav Mahler, who certainly knew how to orchestrate, used to improve on his scores at almost every performance, not to increase the beauty of the sonorities but to make the musical content as clear as possible. Had one insisted on the adoption of the original version one would have rendered scant service to his works.

"The case of Bruckner may be rather different. Though in many ways they are less finished, there is much that is stronger and more direct in his original conceptions than in the better known versions. The question which of the two versions in a particular case should take precedence can therefore never be determined philologically, but only from purely musical considerations.

"Recently we were given the opportunity of hearing the fifth symphony in the original and were able to make our own comparisons. A marvelous performance was given by the Vienna Symphony Orchestra under Kabasta. A few days previously a minor sensation had been caused by the appearance in the daily papers of a letter by the widow of Franz Schalk. She announced that, by means of a manuscript of the first edition of the score, her husband had been able to prove that the alterations made were in Bruckner's own handwriting. This seems to show that Bruckner had authorized the publication of the first printed edition, and not the original version.

"However it may be, the performance showed that acquaintance with the original version was well worth while. The differences are striking. The orchestration of some of the passages is entirely changed. The original is richer and more varied in tonal contrasts, but the maintenance of the clarity of the harmonic outline makes great demands on the musical intelligence and adaptability of the orchestral players. The other version plays itself and the instruments have greater mutual support."

One remembers that Klemperer introduced to New York the original version of Bruckner's ninth symphony in the autumn of 1934. But one does not recall that any new revelation ensued as to the value of the work, although there may have been a more forceful and direct quality found in the scoring of certain passages. This remains a symphony that, like rough ore, contains many nuggets of pure gold together with a quantity of dross.

It has long been the theory of some persons that what Bruckner's works need to make their acceptance more widespread is a sort of "performing version" comparable to those often made of Shakespeare and other creators of a more leisurely day. Certainly it is indefensible to cut chunks out of the scores in view of questions of time in performance (more than 100 measures are said to have been removed before publication from the last movement of the fifth symphony). But it is a pity that some arranger of impeccable taste—say, of the inspiration of a Schubert—could not rework them completely and give us a version without redundancy and dilution of noble material by means of the platitudinous.

Such a suggestion would probably cause the Bruckner adherents to arise in holy horror, as tempering with what is sacred. But one knows that Mahler, for example, rescored one or more of Schumann's symphonies and the resulting product to many is more satisfactory than the original in actual performance. It is chiefly the adherents of the theory that the lightning of inspiration strikes mysteriously, and that its processes are not to be inquired into, who feel that such an act of revision constitutes desecration.

After all, a composer's feeling of just how far to go in the development of material and of selection of the worthy and rejection of the poor, are parts of his creative equipment. It is possible that his conceptions may be sublime, but his taste in the former matters be faulty. Why, then, should not another person with these skills, but perhaps not the same creative power and richness of feeling, be called in to collaborate? By this means one might recreate a new Bruckner, one who possessed the self-critical qualities which he seemed to have lacked, together with those simple and noble attitudes of faith which give to this best pages the touch of a master in the great line of German and Austrian music.

—o—

Welcome, Spring Opera!

Metropolitan Opera performances resume May 11, and possibly that means the beginning of a regular annual Spring Season at that institution, a project devoutly to be desired. London has its post-winter performances at Covent Garden. Bayreuth and Salzburg do series at summertide; there never was a good reason why major Opera used to leave New York with the last winds of winter.

VARIATIONS

By Leonard Liebling

Arturo Toscanini sails for Europe today—and those are the saddest words of tongue or pen so far as New York and the rest of our musical country are concerned.

His eleven years of activity at the head of the Philharmonic Orchestra represent a period of real development in the matter of making America more symphony conscious. There can be no doubt of that, and also of the fact that he has set a higher standard of public taste, of conducting and of orchestral interpretation.

On the other hand, there are those who think that the prolonged Toscanini furore has worked some harm by placing further emphasis on the prima donna conductor, the exalting of the interpreter over the music itself. Some of the Philharmonic directorate, too, are of the opinion that the organization became possessed of an ultimate liability in Toscanini, as his popularity and box office power dwarfed those of the other conductors whom they had to employ, and may react similarly upon those to come next season.

Such considerations are not without logic, but they need hardly be weighed too heavily against the great artistic good achieved by the departing leader.

He played no active part in the ballyhooing which led to his deification by the public. Even that ballyhooing should not be condemned too severely, for it was based on the merit of its subject. The critics started the process, Toscanini's unique personality strengthened it—even his reticence helped—and the public finally took the matter into its own hands and completed the exaltation of its hero. Everything that Toscanini said and did became a front-page story and the leading conversational topic in music—his comings and goings, his illnesses, his irascible temper, his refusal to play the Fascist hymn in Italy, his protest against the Nazi treatment of Jewish musicians, his resignation from the Bayreuth conductorship, and finally the many weeks of excited discussion which followed his decision to retire from the Philharmonic.

It was a new experience for the American public at large to take intense cognizance of a symphonic director. The phenomenon could be compared only to the other clamor made over the scientist Einstein. Both happenings had their ludicrous aspects, for most Americans who bandied those two names about, know as much about a Beethoven symphony as they do about the theory of relativity. Only last Sunday, the chief elevator boy in my hotel remarked to me: "That Toscini must be some guy."

Well, he is. He has provided us music lovers with high pleasure, instruction, and upliftment. His going leaves us wonderful memories, and fills us with keen regret. We shall retain him in spirit as an ideal. Perhaps our generation is never again to know his equal in musical knowledge and fancy emotional responsiveness, sincerity, enthusiasm, and commanding art and authority in the control of an orchestra.

His leaving is a threefold loss—to concert-goers, musicians, and the Philharmonic Orchestra.

The critics will miss him too, but at the same time feel a sense of relief. No longer is the problem theirs, to have to write one hundred and odd times during the season, and in one hundred and odd ways, that a man is the greatest living conductor.

■ ■ ■

171 West 71st Street, New York, April 15, 1936.

Dear Variations:

On October 12, 1935, I read the Musical Courier and noticed on page 16 the following short item:

"Sadly needed are a new piano concerto, and one for violin. Or do our modern composers consider the form obsolete?"

Would it interest you to know that there is a piano concerto composed by an American, young and serious minded?

The concerto is in G minor, has been called a masterpiece by such famous persons as Alberto Jonas, Maria Carreras, Paolo Gallico, Renato Bellini, Karolina Bibor-Epstein (the only living pupil of Liszt), and many others of less popularity.

It took the composer over two years to complete this concerto, and now, being rather shy and modest, he is not aware that it might take many years before his work would break through the many red tapes and hypocrites in the music field, particularly in America.

I believe you thoroughly understand the feelings of a composer when he sees his work lying idly on the piano.

Please take my appeal to your heart, and please try to dig up something or someone who might do something for this composer.

Looking forward with anxiety for a prompt answer,

Respectfully yours,

J. PUSATERI.

The foregoing tells its own story.

However, the correspondent is mistaken in his belief that "Karolina Bibor-Epstein" is "the only living pupil of Liszt."

He means Caroline Epstein-Bibor, and she died recently in New York (April 14) one day before Mr. Pusateri's letter was written.

He can be told that there are a number of persons in existence who were admitted as listening students at the master's class in Weimar, and a few are living who were his active, playing pupils—Rosenthal, Siloti, and Sauer, to name the oldest.

■ ■ ■

Dalies Frantz gave a piano recital recently in a town which shall be nameless, and at the ensuing reception with pink cake and pale tea, a female enthusiast praised the player and his programming of Liszt's B minor sonata. "It's just too delightful, that music," she gushed, "and sounds exactly like Gershwin."

"I shall write to Liszt and tell him that," said Frantz; "I know he'll be pleased."

"If you do," was the alarmed protest, "please, please, don't mention my name."

■ ■ ■

At the dinner which the Lotos Club gave in honor of Lawrence Tibbett last Sunday evening, one of the speakers perpetrated a limerick which he dared me to print:

"Most eminent baritone Tibbett
Tonight you're our honored exhibit
Our voices we raise
In warm-hearted praise
It's the truth—and we don't have to fib it."

The same orator remarked that while Tibbett is already a star in his profession, there still are heights for him to climb: "Maybe, some day, he might be asked to endorse a cigarette, or perhaps Reuben's or Lindy's will name a sandwich after him."

■ ■ ■

LaGrande, Ore., March 25, 1936.

To the Musical Courier:

Please inform Mr. Horvath the violin varnish expert who spent 1,000,000 dollars for the Secret of Cremona Varnish that I surley found it, it is a wax and not bee wax. I discovered it about 4 or 5 months ago, in Montana, (also been in Arkansas) as times are very hard for music Teachers, I had to move around, but now I have a very large class here. I am trusting Horvath, let him communicate with me, I also have a genuine Tourte bow, of the chocolate brown wonderful straight stick it was in barn dances abused 75 years in fighting dronken browls and still in perfect conditions, one of Tourte's standard very little shorter of nowday bows wonderfull Masterpiece straight as a shottgunn or rifle. It is rather a ladies bow wonderfull shape and still as new, I got it in exchange for Violin lessons in one satisfying lesson. Thousand of Violinists tried to get it from all over for years but I got it my address is Edward von Reményi, La Grande Music Comp, La Grande, Oregon. (It woold be worth whyle for Horvath come to La Grande as another Violin maker got part of Secret through an astrologer, and it seems to me very fine glassy flexible transparent unbreakable glass transparent varnish it is worthy of Consideration but the local Violin maker does not know how to use it) My varnish has immense radio activity I discovered it from an great Inventor who use this wax for entirely new radio system wonderfull system radios fine liquod short *time hardning* wax. I did not tell this Inventor in Montana nothing (about it) to my astonishment it is the genuine varnish of old Cremona violins most beautyfull and it is a genuine wax but no bee wax let Horvath wire to me send me little money and after he tried it half and half in my discovery I surley trust him address (*Magyar ember* I am Hungarian) Edward von Remenyi violinist La Grande Music Comp La Grande Oregon thanks.

■ ■ ■

A Parisian newspaper (Le Temps, March 25) speaking of the restoration of Les Huguenots at the Grand Opéra, said: "The subscribers have never failed to give their favor to a work towards which many well-informed judges, such as Weber and Schumann, for instance, displayed a merited severity." Weber was certainly a "well-informed" musician, but as he died in 1826 and the Huguenots was created in 1836. . . .

Credit the foregoing paragraph to our wise Irving Schwerké, of Paris.

■ ■ ■

A noted impresario, on tour, sends a spring serenade:

Dear Variations:

All I can say about the hotel at Holdrege, Nebraska, is that the girl there says: "Beefsteak or coffee?" And when I ordered broiled sirloin, she said: "Why don't you order it fried? That's the way you git it."

Faithfully yours,

CHARLES L. WAGNER.

■ ■ ■

Erno Rapee and his Radio City Music Hall Orchestra played the first and third movements of Brahms' D major symphony two Sundays ago, and the second and fourth movements last Sunday. No national shock was recorded by the musical seismograph, and its few light scratchings might have been either the feeble squeaks of a purist here and there, or the good-humored chuckle of old father Brahms himself.

■ ■ ■

Warsaw, Poland, April 6, 1936.

Dear Sirs:

I beg you kindly to inform me of present address of Ms. Ganna Walska, a songstress, of which appearences on american stages it was mentioned in the january or fabruary 1934 th. issue of your "Musical Courier."

I should be extremely obliged, if you could give me this her address, that can assure me, my letter shall be certainly delivered Ms. Walska. By occasion I must mark, this matter is for me of great importance and I should be very glad if you treated it also earnest.

Trusting, you will excuse my troubling you, I remain in awaiting on your early answer.

Your faithfully

DR. MED. STANISLAW FALKOWSKI.

P. S.—I please you to send me your favour as registered, because similar letters, which are coming from U. S. A. are very often damaged. I allow me to enclose a post-cheque for answer.

The address was sent. Unfortunately the correspondent's "post-cheque" represented only ten cents in stamps.

■ ■ ■

Paul Gundlach, composer-pianist at Battle Creek, Mich., furnishes an unfamiliar anecdote:

"Many years ago my father told me a Joseph Joachim story which may be new to you.

"In his later years, the celebrated violinist took it into his head that he would like to be able to swim well so he went to an instructor who took all possible pains with him. But Joachim was most awkward, and made only small progress. Finally the instructor said to him in his native Plattdeutsch: *'Ja, ja Joachim, dat is man nich so licht as dat Vichelin-spielen!'* " (Yes, yes, Joachim, that isn't as easy as playing the violin.)

■ ■ ■

A marked copy of the Buenos Aires Naçion reports to this desk that "North America now intelligently understands Latin America"; and the sender comments, "Doubtless the miracle is being wrought by the tango orchestras and marimba bands with which our Southern neighbors are flooding the United States."

■ ■ ■

New York, April 16, 1936.

Dear Variations:

I am a professional baritone who has not had a singing date this season. Today is my birthday, and a friend sends me an engagement book as a present. Does that express a good wish, or just sarcasm?

. . . Yes, you've guessed it. My friend is a baritone, too.

Leisurely yours,

S. A.

■ ■ ■

Criticism as she is wrote, comes from the Columbia, Mo., Tribune of March 26, following Nelson Eddy's recital there on the previous evening. His early numbers were Mozart's Non piu andrai, and songs by Wolf, Strauss, and Brahms. Later the program tapered off to numbers of the ballad and light type. The bemused Columbia reviewer says:

It is probable that no one will ever be able to explain satisfactorily the mental processes by which Nelson Eddy arrived at the high falutin' and dull numbers with which he opened his program in Brewer Field House. . . . Mr. Eddy ought to know better than to toy with a heterogeneous audience like last night's with that sort of high brow flapdoodle when, by simply turning on another spigot he can bring such screams of joy from the feminine boarding school contingent as he did produce later in the evening.

■ ■ ■

When will the real European Concert start, with its orchestration of air bombs, hand grenades, shells, shrapnel, torpedoes, Big Berthas, and machine guns?

■ ■ ■

There is no real happiness, even in New York. Our police are ridding us of gangsters, but the barrel-organs are on the street again.

■ ■ ■

The ukulele, according to the Hawaiian representative in the House of Representatives, is the Hawaian improvement on the guitar. "Improvement" is his word.—New York Sun.

■ ■ ■

A. S. writes: "Will you accept the presidency of an association to be called The Musical Fossils, dedicated to the idea that Schumann's and Tschaikowsky's symphonies are excellent, and that Mendelssohn, Grieg, Rubinstein and Liszt, composed extremely melodious works which are much better than most of the stuff dumped upon the world since 1900 or so?

"I am willing to contribute two dollars toward starting the first annual dinner of such an organization."

"President, no; treasurer, yes."

■ ■ ■

Reger, like some of his music, sounds the same backwards as forwards.

One day last week I climbed into one of those brand new speed chariots that are operating on Sixth Avenue in place of the sedate and decrepit trolley-cars in which I have ruminated for so many years.

As luck would have it, I sat down beside two young women who were unbosoming their trials and tribulations to each other. I haven't the faintest idea who they were, but this is the dialogue I heard.

"What's she been doing?" asked the girl in the new tweed coat.

"Nothing much. Just the same as usual. Of course she's sore because she didn't get an engagement at Covent Garden this spring. When she heard that Rethberg, Pinza, Melchior and Fritz Reiner have sailed already, it burned her up. I try to explain that they got the jobs because they sing at the Metropolitan, but she says, What difference does that make? Hasn't she sung there and everywhere else too? Anyway, she bawls me out all day long for nothing. When she stops fussing about that, she crabs about her radio job. She don't like the sponsors, her manager, the orchestra. Here she is the greatest singer in the world and nobody appreciates her. Everything goes wrong; nothing is right and she's sick of having to try to please people.

"I don't mind much, though; I'm sort of used to it by now, and when she's feeling good, she is swell to me. Whenever she gets upset and starts throwing things, I get her soothed down by reminding her of the swell movie contract she's signed and how much better she'll be in pictures than all the other singers. That cheers her up, and she starts wanting her hair a new color. She says platinum blondes are out of fashion and she don't think she'd look good with red hair because her eyes are too green. I tell her that her regular brown hair is swell, and she likes that. Gee, but I do get tired of arguments, though." And she sighed deeply. "How are you getting on?"

"Oh, pretty good," the girl in the small black hat answered. "I can't kick much. She gave me a five-dollar raise last week because she's got a new boy friend. He calls her four or five times a day, takes her out every afternoon when she ain't at the theatre, and then sends her flowers every morning. I promised I wouldn't tell who he is because he'd get into trouble. You wouldn't know him because he comes from Washington. He's something in the government, but I forget what. Anyway it must be a swell job because he spends money on her like a sailor."

"Come on, tell me his name?"

"Promise you won't tell?"

"Sure. Cross my heart. Who is it?"

"Well—" the black-hatted girl glanced at me suspiciously and then leaned over and whispered in her friend's ear.

"No! I don't believe it. Why, he's got a wife and kids."

"Sure, that's it. That's why I'm not supposed to tell and that's why I got the five-dollar raise."

"Do you think it will last?"

"No, I don't. She likes him now, but she gets bored easy. I think Bill will be back in a couple of months."

"I thought she threw him over."

"She did. But she gets fond of him every once in a while and then he comes back."

"When is her show closing?"

"It'll last till summer, I guess, and then she has to go to Hollywood for a picture."

"Gee, I'll be there this summer too; we can have fun. Do you remember Eddie down at the drugstore on Sunset Boulevard? I had a card from him last week and . . ."

I signalled the bus to stop and got off ten blocks beyond my destination. I am still puzzling over the identity of the two ladies' ladies. And I'll bet you are too.

* * *

Sneaking unnoticed behind Gus Schirmer's back, I followed him up to the seventh floor of his emporium and into the room next to that where distinguished gentry of our tonal world were honoring Leopold Godowsky at a recital of his piano compositions. While the music was absorbing the guests' attention, Gus invaded the room where the buffet table groaned heavily and started pilfering sandwiches. Not daring to emulate him for fear of discovery, I watched him with drooling mouth and was so glad when Carl Engel caught him in the act and admonished him gently.

By peering through door cracks I saw Cora Neuer, Alexander Siloti, Edwin Hughes, the Ernst Tochs, Dagmar Godowsky, Ethel Cave-Cole, the David Sapertons, Paul Bekker, Harold Bauer, Carl Deis, Maurice Aronson, Harry Loeb, Mr. and Mrs. Arthur Abell and fifty more creatures soulfully listening.

When Gus left the room suddenly, I set upon the table of eats and plied myself industriously until the concert was over.

* * *

Dear Simon:

The man is biting the dog, and I wondered if you would be amused at the fact that "Constance Hope Associates," after seeing some 50,000 artists off on various airplanes, boats and trains, went on a trip themselves.

The United Air Lines offered their plane, and last Sunday afternoon they left all their beloved clients on the ground and all twelve of them, including the little girl who pastes clippings, took an airplane flight over New York and Long Island for an hour or so.

Candor forces me to say that certain people in the musical field murmured about what a godsend it would be if the plane fell and wiped out all those publicity people in one fell swoop. But they all arrived safe and sound despite the antagonistic thought waves.

Here is something else for you. Did you know that the father of a certain well-known conductor who is to direct the Philadelphia Orchestra next year is a well-known dentist in Hungary, and so some wag suggested that his career is "From Molar to Mahler"?

Yours always,
SUSIE KEYHOLE.

Dear, dear, girls always land on their feet. It seems to go with the species, *n'est-ce pas?*

* * *

Although there were so many people packed into Carnegie Hall last Sunday afternoon to yell farewell to Toscanini that I got dizzy trying to identify familiar faces, I did see a few of your friends. Lily Pons and Andre Kostelanetz had aisle seats and Doris Doe and Jerome Bohm were similarly located. In the same row I sighted the Edwin Franko Goldmans and the Horace Johnsons. During intermission I spotted the Jacques Gordons, Olin Downes, Theodore Gannon, Howard Barlow, Samuel Chotzinoff and Bruno Zirato. All of these notables were very much excited over the concert.

An American Composer of Organ Music at Work

Sailings

The SS. Manhattan, leaving New York on April 22, carried Artur Bodanzky and Mr. and Mrs. Friedrich Schorr.

* * *

Myra Hess was among the passengers sailing on April 20 by the SS. Georgic.

* * *

Marcel Grandjany, French harpist, and Mme. Grandjany arrived in New York, April 20, on the SS. Ile de France.

* * *

Among those arriving in New York by the SS. Conte di Savoia on April 23 was Franco Ghione, conductor of La Scala, who is to conduct the American performances of The Dybbuk by the Detroit Civic Opera Company in Detroit, Chicago and New York.

* * *

Bronislaw Huberman sailed for Europe on the SS. Ile de France, leaving New York on April 22.

* * *

Sailing on the SS. Conte di Savoia on April 25 from New York were Artur Rodzinski and Nathan Milstein.

From Our Readers

Where Is Fannie Blankman Bourne?

225 Broadway, New York.

To the Musical Courier:

We have been endeavoring to locate Fannie Blankman Bourne, who in 1923 was a coloratura soprano and harpist, having appeared with Mlle. Modave, both members of the International Concert Company.

We think that possibly you might be able to furnish us with some information as to her whereabouts, as we have a small endowment policy maturing on her life, and would greatly appreciate being able to reach her.

Very truly yours,
HARRY GARDINER,
General Agent of John Hancock Mutual Life Insurance Company.

[*If any Musical Courier reader has the information desired, it should be forwarded to the writer of the letter.*—EDITOR.]

Newark Civic Orchestra Giving Beethoven Programs

The Newark (N. J.) Civic Symphony Orchestra (a unit of the WPA Federal Music Project) is closing its season with a series of six Beethoven programs, May 6, 13, 20, 27, June 3 and 10. Philip Gordon conducts the orchestra and soloists include Harold Morris and Eunice Norton, pianists; Frank Kneisel, violinist; and the Hilger Trio.

Hart House String Quartet Completes Concert Series

The Hart House String Quartet (James Levey, first violin; Harry Arn Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello) completed an extensive series of concerts this season with a program at the Hart House Theatre, Toronto, Canada, on April 4. The Quartet recently was invited to give a radio broadcast for the NBC Music Guild.

OBITUARY

Bernard Van Dieren

LONDON.—Bernard Van Dieren, composer and writer on music, died here on April 24, at the age of fifty-one years, following a long illness. Although his music was not widely known, he was considered by a number of leading authorities to be one of the most original contemporary composers and a master of a highly involved polyphonic style.

He was born in Holland in 1884, the son of Bernard and Juliette de la Mothe l'Abbe Van Dieren. His early education was received in Rotterdam, Leiden and Berlin. He was trained for a scientific career, but as a child learned to play the violin. His first compositions were done at the age of twenty. Later he studied music and literature extensively. In 1909 he took up residence in London, where for a time he served as correspondent for Continental papers. The late Philip Heseltine ("Peter Warlock") was his musical mentor, and at the latter's death he became his executor. A symphony composed in memory of Warlock was left unfinished by Van Dieren at his death. He was a close friend of Jacob Epstein, American sculptor and was the model for that artist's statue of Christ, a work which created considerable controversy. In 1920, Van Dieren contributed the introduction to a volume of reproductions of Epstein's sculpture.

The composer was for a time a solitary figure, little known to the musical world. In recent years, however, considerable interest has been shown in his music. He conducted concerts of his works at Queens Hall, London, in 1917 and 1922. His second string quartet was heard at one of the Donaueschingen chamber music festivals, and his fourth quartet at the 1925 festival of the International Society for Contemporary Music in Frankfort. He also gave three London concerts of his music in 1925 and 1927. A British critic recently placed his scores on a par with those of Sibelius, Schönberg, Strauss, Ravel and Vaughan Williams, but this verdict has not gained general acceptance.

Van Dieren's criticisms and other writings were held in esteem by a small but important circle of musicians. He was known in particular as an anti-Wagnerian, and had repeatedly attacked opera as an expensive and artificial form of music. His latest literary work was a volume of essays on music, Down Among the Dead Men, published in 1935. In this book he made a plea for a return to polyphony in composition and expressed the opinion that the musical tradition of the Roman church was the only one in which a modern artist could express himself freely.

He is survived by his widow, Frida Kindler, pianist, a sister of Hans Kindler, cellist and conductor of the National Symphony Orchestra of Washington, D. C., and by a son, Bernard. B. D.

Dr. Raymond S. Palmer

LONDON.—Dr. Raymond S. Palmer died at his home here on March 21, in his eighty-third year. His widow is the eminent singer Emma Nevada and his daughter, Mignon Nevada, also an opera artist.

Dr. Palmer was a member of one of the best known medical families in Staffordshire and was born at Walsall in 1853. His great grandfather, Paul Palmer, was the founder of the Preparatory School for Eton and Harrow, at Muswell Hill. He married Emma Nevada (daughter of Dr. William Wallace Wixom, of Michigan) in Paris, October 1, 1885, and gave up his practice to act as manager to his wife. Later he acted as manager for his daughter. The last American tour which he managed for Emma Nevada was the occasion of bringing Casals, Spanish cellist, for the first time to America. The pianist of the tour was Leon Moreau. I. S.

Dr. H. W. B. Barnes

SPRINGFIELD, O.—Dr. Henry Ward Beecher Barnes, composer and choral conductor, died in this city on April 21 at the age of sixty-six years. During the administration of President Harding Dr. Barnes organized and conducted the President's chorus in Chicago. He also was commissioned by the late Edward W. Bok to organize and direct the chorus for the dedication of the carillon and Bok Tower in Winter Haven, Fla. S. T.

G. R. Broadberry

JAMESTOWN, N. Y.—Gilden R. Broadberry, music critic and former member of the Boston Symphony Orchestra, died at his home here on April 24. He was seventy years old. S. T.

MUSICALES

Godowsky Works Performed at Schirmer's

An entire recital of piano compositions and arrangements by Leopold Godowsky was presented to an enthusiastic audience of prominent musicians and patrons of music in the G. Schirmer Board Room in New York on April 23.

The program began with sensitive and musicianly interpretations of Mr. Godowsky's Suite for the Left Hand and Etude Macabre by Zadel Skolowsky, and was followed by the meticulous performance of Devotion (Poem No. 1); The Gardens of Buitenzorg and Chattering Monkeys from Java Suite; and Sylvan Tyrol, A Watteau Paysage, Dancing Vienna from Triakontameron played by Vera Kaplun Aronson. Shura Cherkassky was the brilliant exponent of Mr. Godowsky's arrangements of Albeniz's Tango and a Schubert Moment Musicale, finishing his group with the Valse Poem. The program was concluded with the symphonic metamorphoses on Johann Strauss' Wine, Women and Song, played by Marjorie Church.

The delicate masterly contrapuntal skill of everything that Leopold Godowsky writes permeated this music selected for interpretation. Melodically enticing, harmonically pungent, the pieces aroused excited enthusiasm from the audience, which showered congratulations upon Mr. Godowsky and the pianists.

H. J.

* * *

Composers' Forum-Laboratory Concert

Another of the concerts of works derived from the Composers' Forum-Laboratory was given on April 22 at the Federal Music Building, New York, under the auspices of the WPA Federal Music Project. Paul Frederic Bowles played his own sonatina for piano. Two movements from Solomon Pimsleur's Impetuous Sonata for violin and piano (op. 15) were performed by Mayer Katz, violinist, with the composer at the piano. Charlotte Ryan, soprano, formerly of the Metropolitan Opera, sang three songs by Charles Haubiel—To You, Love Hidden and Cosmic Christ. Mr. Haubiel was her accompanist. Nicolai Berezowsky took the viola part in his own "Duo" for clarinet and viola, with William Bortman, the clarinet player. Cecil Leeson, concert saxophonist, was heard in the suite for E flat alto saxophone and piano which Paul Creston, the composer, has dedicated to Mr. Leeson. Mr. Creston assumed the role of pianist.

* * *

Ben Jones in New York Piano Debut

Ben Jones, a young pianist from Jacksonville, Fla., made his first New York appearance at the Barbizon on April 19, offering a program that would have tested the abilities of many a more experienced performer. His playing evidenced musical and technical gifts of a high order. Beginning with a beautifully clear and expressive performance of the Bach-Liszt A minor prelude and fugue, he then presented a finely thought out interpretation of the Beethoven Waldstein sonata. In the Debussy suite, Pour le piano, he showed a marked predilection for the music of this composer. There was tonal and rhythmic clarity in the prelude, together with a fine dynamic range, and the sarabande was replete with poetry and beautiful tone coloring. The difficult toccata was done with such verve, and such a burst of tone at the close, that the audience was aroused to excited applause. Rachmaninoff's G sharp minor prelude again allowed the player to exhibit his fine sense of tonal values, while the difficult Bortkiewicz etude in E minor gave further proof of his technical prowess. The printed program closed with a brilliant performance of the Strauss-Hughes Wiener Blut Waltz, but the audience was not satisfied until the artist returned for three extras, the Fantasie Impromptu of Chopin, Rimsky-Korsakoff's Flight of the Bumble Bee, played with breath-taking speed, and the Rubinstein staccato etude. Mr. Jones was the scholarship winner in Edwin Hughes' Summer Master Class of last year, and has continued to work with Mr. Hughes from that time.

S. D.

* * *

Griggs-Bricken Sonata Program

Hazel Griggs, pianist, shared a sonata recital with Fay Bricken, viola player, at The Barbizon, New York, on April 21. Beethoven's sonata in A, an early work, follows a Mozart pattern, notably in the scale and trill ending phrases. The problem of the rhythmic syncopation of the *scherzo* was overcome with ease by the artists, who then swept into the free-flowing style and grace of the last movement. Bax' sonata in G, played as repetition from a previous recital, was presented ingratiatingly, and won applause. Brahms' sonata in F minor, op. 120 (next to the last of this composer's printed works), completed a program notable for its variety and smooth, well-planned performance. Mr. Bricken at all times produced notably expressive tone, avoiding the lugubrious quality of most viola players, and Mme. Griggs' performance was beautiful in tone-quality and technic.

F. W. R.

* * *

Shuk Conducts New York Festival Orchestra

Lajos Shuk, conductor of the Buffalo (N. Y.) Philharmonic Orchestra, was guest conductor of the New York Festival Orchestra at the April 23 concert at the Natural History Museum, New York. The greeting given him on his entrance showed he was remembered from his similar appearance last season. A program of three numbers served to show the young conductor as one possessing full control of the varied elements making up the orchestra. From the outset, his poise, indication of tempi and quiet gestures brought response from the players, with novel effects in the Rienzi overture. Brahms' third symphony exerted popular appeal. The opening movement was suave, the *finale* full of musical contrasts. Applause grew with each item of the program, mounting to enthusiasm at the close of the Enigma Variations (Elgar).

F. W. R.

* * *

Elliot Porterfield's Recital

Elliot Porterfield, concert pianist and teacher, was heard in recital on April 19, at the New York studio of Anna L. Perkins. Before an appreciative audience from New York and Westchester County, Mr. Porterfield presented the following diversified program which showed this pianist to be gifted as an interpretative artist: Arietta, Leo; prelude from B flat partita (Bach-Bauer); The Lark (Glinka-Balakirev); Wedding Day at Troldhaugen (Grieg); capriccio in D minor, intermezzo in E flat minor, rhapsody in B minor (Brahms); May Night (Palgren); prelude in G sharp minor (Rachmaninoff); Reflets dans l'Eau (Debussy); etude in D flat (Liszt) and Primavera (Medtner). The numbers were played with poetic feeling and with sensitive tone color. The Brahms was given with breadth, virility and fine sense of the dramatic, and to the modern compositions Mr. Porterfield brought a realistic conception.

R. B.

* * *

Alberti Presents Highlights from Operas

Solon Alberti presented an evening of Highlights from the Operas on April 23 at the Little Theatre of the West Side Branch of the Young Men's Christian Association, New York. In a scene from Martha, Clarice Sloan, Grace Force, Trevor Clarke and Phillip Crosbie were heard as Martha, Nancy, Lionel and Plunkett. An excerpt from Hänsel and Gretel presented Kathryn Armstrong and Madalyn Sharpe in the title roles. The evening culminated with the second act of Madam Butterfly, featuring Nita Gale (Cio Cio San), Anne Judson (Suzuki), Homer Robnett (Sharpless), Lorne Grant (Goro) and Trevor Clarke (Yamadori). These scenes are given in costume and with scenery, and the dramatic action as well as the musical element is the result of careful training by Mr. Alberti. In all of the episodes the voices were well placed, technically sure and cognizant of the tradition of the roles. The audience was numerous and appreciative.

M. L. S.

* * *

Alice Black Heard in International Music Hour

The final concert of the weekly entertainments of the Y. M. C. A. (Twenty-third Street, New York) International Music Hour, under the direction of Floyd G. Worthington, was a song recital by Alice Black, mezzo-contralto, on April 26. Miss Black presented five groups, beginning with Lieder by Franz and Brahms, of which the latter's Wie bist du, meine Koenigin, was particularly well sung. There followed Gounod's two familiar songs, O, Divine Redeemer, and Ave Maria; Donizetti's O Mio Fernando; songs by Gretchaninoff and Rachmaninoff and a group by the American composers Milligan, Bond, Rogers and Weaver. Miss Black has a voice of pleasing quality, moderate power and well schooled. It is particularly servicable for Lieder singing. Her intonation is reliable and her interpretations commendable. The last section of the Favorita aria should have been sung at a faster tempo. Arline Florschutz gave excellent support at the piano.

G. F. B.

* * *

Riverdale School Students in Concert

A large audience heard the invitation recital by students of the Riverdale School of Music given in Steinway Concert Hall, New York, on April 24. Richard and Gertrude McClanahan are directors of this music school, and pupils appeared demonstrating the training in piano, violin, harp, clarinet, class piano and general musicianship. Two-piano numbers, a clarinet ensemble, and other combinations were eloquent of the excellent ensemble work done at the school. Solos by the students bore witness to the meticulous instruction in technic, expression and tradition.

The program began promptly and one number followed the other with precision. The music offered was of wide variety, taking in items of folk origin as well as excerpts from the writings of Mozart, Bach, Mendelssohn, Chopin, Schubert, Sinding, Schumann, Rimsky-Korsakoff, Chaminade, Brahms, Rachmaninoff, Lecuona and others. Those appearing were Louise Gamble, Nancy Stewart, Catherine Gamble, Constance Payson, Dale Shoup, Betty Hackett, Joan Dodge, Jerome Schweitzer, Patricia Lynch, Irving Scott, William Harper, Mary Cleveland, Evelyn Freeman, Jacqueline Nimock, Elizabeth Rust, Robert Coleman, Frank Goodrich,

(*Continued on page 32*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

MAY

May 9 and 10	Martigny, Switzerland	Festival of Music Bands Societies
May 10 to 16	Dublin	Irish Feis Ceoil
May 4 to June 15	Berlin	Musical Art Weeks
May 17 to 24	Bonn, Germany	Beethoven Festival
May 10 to 17	Munich	Reichs-Theater Festival
May	Stettin, Germany	Stadttheater Festival
May	Wiesbaden	Dutch Music Festival
May-June	Prague	German Opera Festival
May 21	Alpnach, Switzerland	Cantonal Music Day
May 24	Romont, Switzerland	Cantonal Festival of Musical Organizations
May 31-June 1	Bellinzona, Switzerland	75th Jubilee of Choral and Gymnastic Societies

JUNE

June 1 to Oct. 14	Fribourg	Daily Organ Recitals in St. Nicholas Cathedral
June	Lugano	Open-air performances of Im weissen Roessel, by Schwartz
June 13-14	Gothenburg, Sweden	6th Swedish Singing Festival
June 15 to July 15	Bienne, Switzerland	Bienne Week: open-air performances of Fidelio
June 21	Reconvilier, Switzerland	20th Jura Music Festival
June 21 to 27	Zurich	International Bruckner Festival
June 28	Appenzell, Switzerland	Singing Festival and Theatrical Performances
June 2 to 7	Detmold, Germany	Wagner Week
June 2 to August 30	Munich	Wagner-Mosart Festival
June 5 to 12	Vienna	Vienna Festival Week
June 7 to 21	Vienna	International Singing and Piano Competition
June 13 to 19	Weimar	Tonkünstler Festival of Allgemeine Deutschen Musikverein
June 20 to 23	Zurich	Bruckner Festival
June	Zwickau, Germany	Robert Schumann Festival
June	Würzburg, Germany	Mozart Festival

JULY

July	Zoppot, Germany	Wagner Festival
July	Neuschwanstein, Germany	Wagner Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 18 to 21	Linz and St. Florian Monastery, Upper Austria	Bruckner Festival
July 19 to August 31	Bayreuth	Wagner Festival
July 20 to August 1	Haslemere, England	Ancient Music Festival
July 26 to August 31	Salzburg	Salzburg Festival
July 11-12	Chur, Switzerland	Singing Festival
July 12, 19, 26	Interlaken, Switzerland	William Tell Festival Play
July 26	Champery, Switzerland	Costume Festival, music from 1830

AUGUST

(See also above)

August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 5 to 9	Solothurn	5th Swiss Yodeling Festival
August 15	Couvet, Switzerland	Cantonal Music Bands Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 11	Leipsic	Bruckner Festival

Said of EUNICE NORTON:

"I HAVE HEARD MANY AND NOTED PIANISTS BUT MISS NORTON APPEALED TO MY SENSE OF MUSIC BEYOND ANY ARTIST I HAVE EVER LISTENED TO. I CANNOT SAY TOO MUCH FOR HER."

Clyde S. Oakes,
Pres. Community Concerts Ass'n.
Great Falls, Mont.

. . . . NEW MUSIC OF INTEREST IN SPRING LISTS

REVIEWED BY LEONARD LIEBLING

FOR PIANO, VIOLIN AND CELLO

Dance of the Soviet Sailors; from the ballet, The Red Poppy; by Reinhold Glière; arranged by Boris Kuznetzov for trio (piano, violin and cello.)

Glière (sixty-one years old) dating from the Czarist period in Russia, nevertheless is in high favor with the Soviet regime, and The Red Poppy is perhaps the most popular ballet in Russia today. Its "hit" number, Dance of the Soviet Sailors, has a simple, light and catchy tune in well-marked 2-4 rhythm. The piece climaxes with a rousing finale, *furioso* and in typical Russian dance manner. (State Publishers, Moscow; North and South America representatives, Affiliated Music Corporation, New York.)

FOR PIANO SOLO

Humoresque; for piano; by L. A. Polovinkin.

A modern idiom example, the "humoresque" atmosphere being somewhat biting and sardonic. The composition attracts, however, through liveliness and neat design, and requires a clever and alert player. (State Music Publishers, Moscow; North and South America representatives, Affiliated Music Corporation, New York.)

FOR VOICE AND PIANO

Five Goethe Songs; for voice and piano; by A. Schenschin.

Short one and two-page moods, mixture of conventional and "advanced" musical styles. No recognizable Russian flavoring. Intervals out of the common run, asking for vocal accuracy. Not eventful songs, and hardly likely to make their way into much concert employment. (State Music Publishers, Moscow; North and South America representatives, Affiliated Music Corporation, New York.)

International Collection of Revolutionary Songs. Edited by W. Ramm.

Rather elementary in musical content (which is appropriate for material to be sung or chanted by untrained vocal groups) these twenty numbers are gathered from Russia, Hungary, Germany, America and Japan, with the first-named largely predominating. The best known of the composers are Miaskowski and Shostakovitch (Convicts' Chorus from the opera Katerina Ismailova.) The three Hungarian compositions are by Szabo; H. Eisler is the contributor from Germany; Tsusuki from Japan; J. Schaefer from the United States.

The texts are rugged, militant, and even violent, with defiance to capitalism and political tyranny, and encouragement to workers for solidarity and united resistance and aggression against wrongs.

The collection (second of its kind to be published in this edition) divides itself into Songs of the Class Struggle Under Capitalism, Songs of U.S.R.R., and Songs from the Past of the Russian Proletariat.

A few of the titles will give sufficient hint of the nature of all the songs: The Hunger Marchers, Fifty Thousand Strong, Strike on the Rice Field (Japanese), Glory to the Soviet Airmen, The Barge Haulers, By Friends You Were Tortured and Martyred, The Street Agog.

The texts are in various languages, Russian, French, German, Yiddish, English, etc., with a Foreword and explanatory notes (by the editor) in Russian, English, French and German. Well printed, and bound in stiff covers, the 134-page volume is a physically more solid and durable piece of workmanship than has heretofore come out of Soviet music publishing enterprises. (State Music Publishers, Moscow; North and South America representatives, Affiliated Music Corporation, New York.)

Songs for Everyone; edited by Nicholas De Vore.

Seventy odd in number, the songs are called by the publisher, "favorites by the world's foremost composers"—even though Haydn, Mozart, Beethoven, Liszt, Moussorgsky, Mahler, Wolf and Ravel are missing. Dvorak has two songs, Brahms only one. (Sapphic Ode.) Grieg has three, Schumann one. Massenet has two, Strauss one. Grand and light opera, oratorio, folksongs, spirituals, and vocal arrangements of piano and orchestral works, figure in the collection, which has many familiar examples. One wonders, though, why Oh, Susanna was chosen in place of Swanee River or Old Folks At Home, to represent Stephen Foster. Large, legible print, and 193 pages of music. (D. Appleton-Century Co., New York.)

FOR BALALAIKA AND PIANO

Fantasy; for balalaika and piano; by M. Ippolitoff-Ivanoff.

It is not often that we come across printed *balalaika* music in America, for that typically Russian instrument has not been taken up by musicians here.

The late Ippolitoff-Ivanoff was a composer of the old school, and his Fantasy exhibits ultra-conservatism, with diatonic character and naively pleasant tunefulness.

The composition, in two movements, has a native Russian tang, with broad lyricism, quick dance episodes, and a broad hymnal finale, developing into a *molto vivo* climax.

On the whole, the music falls below the level of the composer's best known works, but it should be remembered that the *balalaika* is rather a simple instrument, though made to show all its resources in this Fantasy. (State Publishers, Moscow; North and South America representatives, Affiliated Music Corporation, New York.)

Reviewed by R. M. Knerr

Books

How to Teach the Rhythm Band, by Angela Diller and Kate Stearns Page.

A reissue of a popular pamphlet setting forth practical exercises and directions for training rhythm bands in kindergartens and elementary music classes. The pages include illustrations of the children "in action" as well as musical examples and rhythmic diagrams showing how particular pieces are performed. (G. Schirmer, Inc., New York.)

For Small or Full Orchestra

Indian Sketches, suite for orchestra, by Hazel Gertrude Kinscella.

The four movements of this work include Love Song (Dakota), At the Pow-Wow (Omaha Dance Song), Lament of the Warrior's Wife (Pawnee), and Scalp Dance (Sioux). Only the Scalp Dance is printed at this time, though the score and parts of the other sections are available in manuscript. It is a vigorous composition, with a characteristic rhythmic Indian drum beat underlying its quick measures. (Carl Fischer, Inc., New York.)

For Small Orchestra

Mississippi Lament; by William Wirges; symphonic transcription for orchestra, by Ferde Grofé.

An arrangement of a popular song, portraying the lament of a young Negro after the overflowing Mississippi has destroyed his crops. Mr. Grofé introduces strains of Swanee River and Nobody Knows de Trouble I've Seen in the introduction. The whole makes a lively and rather mournful bit of "blues" melody, especially useful for stage and radio performances. The work may be played by an orchestra of fifteen. (Carl Fischer, Inc., New York.)

School Operetta

It Happened in Holland; operetta in two acts for junior high schools; book and lyrics by Sarah Grames Clark; music by Arthur A. Penn.

A short overture and twenty-one numbers make up this colorful stage work of picturesque quality suited for performance by a school cast. The plot briefly concerns Julianna, the burgomaster's daughter, who, longing for the free life of the people, changes clothes with a gypsy girl on the eve of a festival, and while in the wanderers' company learns of a plot to get rid of her father. Needless to say, she foils this attempt and also saves the village when a leak in the dyke threatens the community. There is also a decorous pair of love affairs. There are parts for five girl singers, and three men, as well as girls', boys' and mixed choruses, and opportunity for colorful dances. The music is simple and appropriately tuneful. The full vocal score, libretto and directions for staging are published in paper cover, and orchestral parts may be rented. (Carl Fischer, Inc., New York.)

Cantata for Soprano and Alto Chorus, with Orchestra (or Piano)

Robin Hood and Allin a Dale; text from an old English ballad; music by Peter W. Dykema.

Thirty-eight pages in octavo score are occupied by the piano-vocal version of this modern setting of a seventeenth century ballad. The merry tale tells how the woodland outlaws aid a young man to marry his love and snatch her from the toils of an elderly suitor. Dr. Dykema, well known as a leading educator in music, has devised a gay and tuneful score, in which a number of leading themes appear and which skillfully blends the two choral parts (there are no soloists). There is variety of mood and also of melodic content. Recommended to women's choruses as a pleasing novelty. (Carl Fischer, Inc., New York.)

For Violin and Piano (Elementary)

Carnival Echoes, by Albert Parker; Country Gardens (Traditional Morris Dance), arranged by W. F. Ambrosio; Strolling Troubadours (Serenade), by Jean Macauley, and Airs and Graces (Old-time Minuet), by Edward Franklin, are simple works in the first position, including editorial notes on performance and a second violin part, in addition to piano accompaniment. (Carl Fischer, Inc., New York.)

For Piano Solo

A Set of Eight; Poems and Studies for Piano, by Elliot Griffis.

Eight short pieces of moderate grade, with descriptive titles, make up this collection issued under one cover. They represent the work of a promising American composer of the younger school. The titles are as follows: Intrata, Improvisation, Summer, Brief Stanza, Fantasie, A Child Asleep, The North Wind, and The Willow Tree. Mr.

NEW MUSIC

CARL FISCHER

SIGNPOSTS TO MUSIC

By Alvaretta West

An extraordinary "appreciation" book that stimulates singing, playing, listening and outside reading. Miss West has used the material with equal success in her high school and adult evening classes in Cleveland, Ohio. Marion Flagg, of Teachers College, Columbia University, says: "Miss West is to be congratulated on her work—putting so much that is worthwhile and refreshing into so small a space in such 'right' writing . . . "

Price, $1.50. Student's Workbook, 25c

Chicago 56 Cooper Square, New York Boston

G. SCHIRMER

SKETCHES *of* NEW YORK

A Book of Six Songs by Kathleen Lockhart Manning

1. Along the East River
2. Street Scene
3. Tenement Windows
4. Greenwich Village Nights
5. Fifth Avenue
6. The St. Regis Roof

Book $1.00 Complete

G. SCHIRMER, INC., - - 3 East 43rd Street, New York

J. FISCHER & BRO.

JACQUES MILLER

New Piano Solos

Scherzo-Miniature	$.60
Impromptu Elegante	.60
Badinage-Staccato	.60

Published by

J. Fischer & Bro., 119 West 40th St., New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

ISSUED BY REPRESENTATIVE PUBLISHERS . . . .

Griffis writes sparely in a harmonic sense, with a strong sense of form and development, and with a modern note in coloring and general conception. The pieces are pianistic and of solid structure, but show considerable ingenuity and original use of thematic material and chord sequences. Such numbers as Summer and The Willow Tree are examples of richly tinted *genre* painting that are worthy of use as recital numbers. (The Composers Press, New York.)

For Two Violins (or Flutes) and Piano (or Harpsichord)

Twelve Sonatas, by Giuseppe Sammartini the elder (1693-1759); Vol. I, Sonatas I-IV; edited by F. J. Giesbert.

The elder of the brothers Sammartini, who lived for some years in London as chamber musician and oboe player to the Prince of Wales, composed a set of twelve trio sonatas for two alto recorders in F, and *basso continuo.* They are supposed to have been written for amateur playing, and have a figured bass part which could be filled out and performed on a harpsichord or lute. The present edition has the completed bass, suitable for performance by piano, harpsichord, or even a viola and cello. The two solo parts may be played by two violins, violin and flute, or two transverse (German) flutes. The works are gay, lively ones, written in concise style and without over-ornamentation. They make excellent material, especially for skilled flutists. Published both in score and in parts. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

For String Quartet

String Quartet No. 4, by Conrad Beck.

Beck, a young Swiss modernist whose works have been heard in this country, played by various string organizations or sung by advanced choral groups, here contributes his fourth opus in string quartet form. The three movements are brief ones —an opening section which changes from *allegretto* to *allegro,* shifting its time signatures frequently in its rhythmically animated course; an *andantino* in minor vein, and a closing *allegro molto vivace,* of a dynamic and forceful nature. The idiom is discreetly atonal, the whole work written without key signatures. An interesting novelty for modern-minded audiences. (Edition Schott; Associated Music Publishers, New York.)

For Two Pianos, Four Hands

Toccata and Fugue in the Mixolydian Mode; by Felix Petyrek.

Petyrek, one of the younger Central European composers of solid training (he was a pupil of Godowsky, Sauer and Schreker in Vienna and has himself taught at the Salzburg Mozarteum and the Berlin Hochschule), has produced an effective modern contrapuntal composition. It is not only expert in a technical sense, containing a so-called "mirror" fugue, but has a zestful, healthy swing and a melodious *arioso* passage among its attractions. The use of the Mixolydian mode gives a certain novel character to the work, which abounds in parallel fourths and fifths, octave passages and arpeggio chords. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

Sonata in G Major, for two pianos, by Johann Christian Bach; new edition phrased and fingered by St. Hudnik.

A delightful sonata by the "London" Bach, son of Johann Sebastien, which has a merry and graceful style in some respects presaging that of Mozart. The work covers twenty-four pages in score and consists of an *allegro* and a concluding section in minuet tempo, to be played without pause. The ornaments have been written out and the fingering carefully marked by the editor. It is specified that the pedal shall not be used, except in a few passages, as this tends to disturb the clearness of the design. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

For Four-part Male Chorus

Especially worthy of attention are Vaughan Williams' arrangements of several old English songs—The World It Went Well with Me Then, in which a henpecked husband deplores his slavery; Tobacco's But an Indian Weed, a mock-serious lament on man's bondage to nicotine; An Acre of Land, and The Ploughman, both rustic folk airs of homely charm. In the same category is Mowing the Meadow, for baritone solo, male chorus and piano, arranged by Edwin Benbow. The Oxford edition of Bach's four-part chorales, arranged for male voices by W. G. Whittaker, includes twelve superb specimens of this master's religious works, published two to a copy. (Oxford University Press, London; Carl Fischer, Inc., New York.)

The Sacred Cause, a hymn for all nations, stresses the holy aim of peace. There is English, French and German text. Words and music by Carl Alwin, Viennese conductor. There are versions for unison, male and mixed voices. (J. & W. Chester, Ltd., London.)

For Mixed Chorus

Ricordi issues Go Down, Moses, the well-known spiritual, arranged by the George W. Kemmer for mixed chorus. The arrangement is splendidly eloquent and rich in its tonalities, as each of the four parts is divided. There is a piano part for rehearsal only. Another recent offering of the same publishers Is Carlette C. Thomas' I Got Me Flowers, a reverent setting of a seventeenth century poem by George Herbert, which pays tribute to the Redeemer. There is a soprano solo, with the mixed chorus, and piano accompaniment; the musical dress being tuneful and in animated tempo. (G. Ricordi & Co., Inc., New York.)

For Three Clarinets in B Flat

Bourrée by Handel, **Gavotte** by Gluck, and **The Ash Grove** (Welsh Folk Song), arranged by Arthur H. Brandenburg.

Three arrangements for clarinet trio of material of high worth, simple and melodic. The edition is prepared with much attention to detail. Separate parts and score. (Carl Fischer, Inc., New York.)

For Four Clarinets in B Flat

Waltz by Brahms; **Bourrée** by J. S. Bach; and **Menuetto al Rovescio,** by Joseph Haydn; arranged by Arthur H. Brandenburg.

Delightful material by masters, simply arranged for four instruments. The Brahms is the waltz in A flat, here transcribed into key of G; while the Haydn is a movement from his fourth violin sonata, in which a novel feature is the requirement for the score to be played backwards after going through it once. (Carl Fischer, Inc., New York.)

Sacred Songs

Softly Now the Light of Day and **By the Waters of Babylon,** by Oley Speaks.

Familiar devotional numbers by Mr. Speaks, originally issued three decades ago by another publisher, which have had their copyright renewed recently. The first is particularly useful for church use, as it is a simple, nobly expressive setting of the old hymn. The other number begins in recitative style and includes a refrain with broad melody. Both are published for high and low voices. (G. Schirmer, Inc., New York.)

Songs

You Are My Dream, by Edward Harris; words by Stanley MacLewee.

A brief but highly sincere and tender love song with a simple melody. The accompaniment embroiders the melody with arpeggios. Recommended as an unpretentious but effective song for the male vocalist. Published for high and low voices, ranges, respectively, an octave from G and E. (J. Fischer & Bro., New York.)

Hearth Song; poem by Robert Underwood Johnson; music by Russel Wragg.

A companionable song of hearty quality, which tells of the virtues of a good fire on a chilly night. The syncopated measures have a somewhat mysterious progression suggesting the dark outside, while a most expressive figure on the word "higher," thrice repeated (referring to the heaping of the wood) carries forward the song with an urgent, dramatic drive. This is an artistic, adeptly fashioned number of individual sort, which is universal enough in its appeal to be understood by all types of audiences. Published for low voice (B flat to D) and high (D to F sharp). (R. L. Huntzinger, Inc., New York; Willis Music Co., Cincinnati.)

Brazos Boat Song; words and original tune by John William Rogers; added tune and transcription by David W. Guion.

The song, written by Mr. Rogers for inclusion in his play Westward People, was suggested by a lost original work of that name composed in 1831 by Mary Austin Holley. It has been amplified by Mr. Guion and dedicated to the one hundredth anniversary of the State of Texas. It is a quaint, lively tune of homespun quality, suggestive of Foster's melodies and other early songs. One feels that it may have a considerable life and even enter into the treasury of American folk numbers. Published for high voice (D to G) and low or medium (B to E). (G. Schirmer, Inc., New York.)

Ay, Gitanos! poem by Velma Hitchcock; music by Vera Eakin.

A fiery and dramatic apostrophe to the wandering Gypsy folk of Spain urges them not to forget that they were made to wander, since "tonight the moon is bright as silver and snow is on the mountain." The direction is *"largamente, quasi recitativo,"* and the piano accompaniment is particularly distinctive, with its strumming effects, while the voice carries an urgent, melodic theme, with interesting modulation. Range, C to E. (Galaxy Music Corp., New York.)

Jota, by Manuel de Falla; French translation by Paul Milliet; English, by Pedro G. Morales.

De Falla's popular song, one of a set of seven based on typical Spanish dance measures, has won so much esteem in the concert room that an English and French version is welcome. Singers also have the use of the original text if they prefer, and it is doubtless more idiomatic and suited to the inimitable tune. The spirited number carries the very breath of Spain. Range, F sharp to E. (J. & W. Chester, Ltd., London.)

For Mixed Voices

Reviewed by F. W. Riesberg

The Fickle Wife; eight-part *a cappella* mixed chorus; Austrian folk-song text, English by Evelyn Linden; music by Boris Levenson.

Of humorous nature, this Austrian folk melody brings the men's and women's voices antiphonally, followed by union of all the voices. The men tell Ray, the fickle wife, to "go back home, your husband's not well," in tragic-comic strains; she replies "He's not well? But dearest Hans, first we shall dance." She is then told he is dying, whereupon she stops dancing, singing "Then I can't more dance." The statements of illness and death, with the reply of the fickle wife, which is in Austrian Tyrolean dance-rhythm, provide contrast. All the music is simple, but requiring divisions into four parts each of the male and female voices. Compass from low G (altos) to high A flat (sopranos). (Theo. Presser Co., Philadelphia, Pa.)

NEW MUSIC

GALAXY MUSIC CORP.

Songs by

CHARLES WAKEFIELD CADMAN

LA FIESTA.....Medium voice
GLORY .....Three keys
INSTRUCTIONS TO A LADY'S MAID..Soprano

GALAXY MUSIC CORP., 17 West 46th Street, New York, N. Y.

THE COMPOSERS PRESS, Inc.

CHINESE PIECES (For Black Keys Only) by Charles Haubiel

Romance in a Pagoda 40c
Colorful, Unique, Excellent for the Adult Beginner.

Festival of the Dragon 45c
Brilliant Bravura number which always captivates an audience. For Artist or Advanced Student.

May Be Had on Approval at Your Local Dealer

THE COMPOSERS PRESS, Inc., 113 West 57th St., New York, N. Y.

GRACE LEADENHAM AUSTIN

Prominent Singers and Voice Teachers Favor These Songs:

I Have a Garden	(High or Low)	order from G. Schirmer, Inc.
At Eventime	(High or Med.)	published by J. Fischer & Bro.
Rain at Night	(High or Low)	published by J. Fischer & Bro.
The Soul Undaunted	(Med. or Low)	order from G. Schirmer, Inc.
Day Dreams	(High or Low)	order from G. Schirmer, Inc.
The Little White Cottage	(High)	published by G. Schirmer, Inc.

Also choral arrangement for four part mens' chorus.

Address by Mail—

1416 Steinway Hall, New York

CHARLES WAKEFIELD CADMAN

THREE NEW SONGS

by Cadman

La Fiesta (Medium Key) Galaxy Music Corporation

When the Wild Plum Blows (high, low and medium) Ascherberg, Hopwood & Crew, London

Sleep Is a Lovely Forest (high and medium).....Ascherberg, Hopwood & Crew, London

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Selection of Young Artists for Debuts Arranged through Novel Audition Plan

Marguerite Potter, President of New York Madrigal Society, Discusses Advantages of This Organization's System for Sponsoring First Appearances in New York

Marguerite Potter, contralto and president of the New York Madrigal Society, is a firm believer in the policy of this organization of selecting each season several young artists for presentation in New York debut. These introductory recitals are given in Steinway Hall under the auspices of the society.

"So many times, during these past years, when I have been developing my hobby—namely the perfection of a New York debut for young artists who could not afford the expense involved in a managed recital," said Miss Potter, "I have been asked to give my honest opinion as to what can really be gained by the artist, following the anxiety and actual effort which goes into such a performance.

"Over a period of years I have contacted many individuals, not only singers in whom I have a natural interest, but pianists, violinists, harpists, cellists and dancers. They have come to me from various parts of this country and Europe. Some have been the winners of our annual award—some following the approval of the audition committee, have been assisted by the service it has taken ten years to perfect, and looking backward, I can honestly say in every instance, the experience has been worthwhile to the artist.

Concerning the Place for a Debut

"The argument presented by many people is this—what value a New York debut, if it does not take place in Town Hall—if it is not followed by tremendous advertising—if one cannot afford a manager, etc.?

"First of all, may I say that I strongly disapprove of the young person making his first appearance on the platform trod by the world's greatest artists, unless the opinion of many sincere musicians is secured, and he is declared a genius. Our New York critics, whom I have found most conscientious and constructive, have been burdened with concerts which obviously do not belong there. The smaller hall is more intimate. It allows the debut artist to try his wings to best advantage. Of course, the recital must be professional in every detail. The advance publicity, the program, the invitations to the press, should be quite beyond the studio stage, as the artist himself must be.

"What of these young people? Surely they will not all reach the pinnacle of fame. Their friends, plus a general public, will pass on their ability. The press will review their work in the light of a professional. What can this debut mean? Perhaps I can make it clear by illustration.

MARGUERITE POTTER

Two Illustrations

"Miss A. comes from a town some distance from New York. She has studied voice for several years and has perfected her technic to a degree worthy of recital appearance. She has a well prepared program. She desires a teaching career, which will include some concert engagements. Following the recital, she returns to her home town, taking programs and New York press comments. Probably New York never hears of her again; but this appearance has meant much in her home town, and is the means of making a real career for her there.

"Mr. B. lives in New York. Following his recital, he builds a circular around his press notices and finds that his New York debut opens up new fields to him in countless distant towns, where clubs and organizations are convinced that he is a truly professional pianist, for has not New York heard and passed upon his work?

"You note that in these two instances, I am drawing only average cases—those to whom the debut means much, although they may never be heard from in a big way. Now let us take two to whom this first step really meant the beginning of a big career

Well-known Artists Introduced

"Early in the experiment, Susanne Fisher, now one of the Metropolitan Opera's leading sopranos, was introduced through this debut service. The press spoke in glowing terms of her work. We arranged for an audition with the Little Theatre Opera Company at the Heckscher Theatre, and as you know, this was the beginning of an amazing success.

"Then there is Vladimir Padwa, a young Estonian pianist. At the time he came to us he was quite unknown. Winning the debut award opened up unlimited opportunities, including his engagement as accompanist to Mischa Elman on a world tour.

"Yes, I believe firmly in this New York debut plan. If it involved tears and heartache, because over-ambitious youngsters with sense of perspective lost, invested large sums of money in mere dreams, I could not be enthusiastic. Done simply, but none the less beautifully—where advice and help can be rendered, it fills a much needed place in every young artist's career." R. W.

Summer Session—June 22nd to Aug. 1st

PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

RAMBLING AROUND

(*Continued from page* 19)

of thirty voices at St. James-by-the-Sea at La Jolla, Cal.

* * *

Rowland Leach, professor of violin and theory at the University of Redlands, Redlands, Cal., has been three years in this position. Before that, he was for five years a professor in the music department at DePauw University, Greencastle, Ind. Mr. Leach is in charge of Redlands University orchestra of thirty-five musicians and directs one concert yearly in addition to the chapel services that are held weekly. He will direct Smetana's Bartered Bride when it is staged with principals, chorus and ballet of university students at the Commencement Exercises this June. His writings are many and include a suite for organ of four movements that will be played for the first time anywhere by Arthur Poister at one of his organ recitals at Redlands this spring.

* * *

The Zoellner String Quartet announces that the concert which was to have been played April 24 has been postponed to May 4.

* * *

The Greek Drama Committee of the University of California at Los Angeles announces Alcestis, a tragedy by Euripides, English translation of Gilbert Murray, Regius Professor of Greek at the University of Oxford, to be given May 22 and 23 at Royce Hall on the University campus. This will be the nineteenth annual Greek Drama produced at this University under the direction of Evelyn Thomas.

* * *

Erik Rhodes, RKO studios featured player, appeared April 13 as soloist over the Sigmund Romberg NBC broadcast. Lionel Barrymore was master of ceremonies. Noah Beery, Jr. is being featured in a picture entitled What Price Parole at the Universal studios. Both moving picture artists are studying voice with Harold Hurlbut.

* * *

The Los Angeles Chamber Music Society (Mrs. Cecil Frankel, president) announces two concerts of the 1936-37 season at the Biltmore Hotel, Los Angeles. These concerts are again called the Candle Light series and begin the last week of November with the Kolisch Quartet. This is the first appearance of this ensemble in the West. In January the society presents the Budapest String Quartet. The third concert will be given in March and no contract has been signed as yet. Mary V. Holloway is the efficient manager.

* * *

Mildred Allen Butler, teacher of speaking and dramatic art, has been active in Los Angeles in recent years. Her training in speech was at Wellesley College and afterwards she taught for six years in the East. One year was spent in drama and stage production at Columbia University before taking over the direction of the Little Theatre for two years at Richmond, Va. Mme. Butler then came West and directed productions at the Civic Theatre, Portland, Ore., for two years. Since locating in Los Angeles she organized the children's theatre in Beverly Hills and has been teaching privately, lecturing and writing play reviews. Mme. Butler is the author of the book Literature Dramatized, which was written and published in 1926.

* * *

The University of Southern California school of music summer session begins June 19 and continues for six weeks to July 31, with Max van Lewen Swarthout, director. Arnold Schönberg, occupying the Alchin Chair of Music, will give two courses, one for the informed music lover as well as for the less experienced composer; the other a graduate course for the especially talented. The A Cappella Choir will be under the direction of Ralph Peterson in view of the fact that Dr. John Smallman will be in Europe for the summer. The summer session orchestra is under Nino Marcelli, conductor of San Diego Symphony Orchestra. Contemporary History and also a Seminar in Musicology will be under Miss Alderman; Creative Music in the Public Schools presented by Miss Woodworth; and Materials of Modern Music, with experiments in technic, directed by Miss Howell; the last three musicians being regular members of the school of music faculty.

* * *

Mills College, Cal., announces that for the fifth consecutive year the Pro Arte Quartet of Brussels, Belgium, will present a series of concerts during the Mills College Summer Session from June 22 to August 1, while at the same time the individual members are to direct courses as members of the faculty for the six weeks period. In addition to members of the Pro Arte Quartet, the faculty includes artists such as Marcel Maas, Belgian pianist and teacher; Albert Elkus, professor of music at the University of California at Berkeley; Domencio Brescia, teacher of composition at Mills College since 1935; Donald J. Grout, history of music, choral and instrumental music. The Pro Arte String Quartet presents twelve concerts on Wednesday evenings and Sunday afternoons. The six midweek concerts include all the eighteen string quartets of Beethoven. On Sundays, Marcel Maas, pianist, is to assist the quartet.

C. D. K.

Brussels Applauds Recitalists

Two Pianists and a Vocalist Appear Before Belgian Public

BRUSSELS.—Jean du Chastain's Beethoven piano recital at the Conservatoire met with well-deserved success. The program included four sonatas (op. 53; 31, III; 57; and 110) to each of which Mr. du Chastin accorded a most personal interpretation.

Indeed, it would seem to form part of the modern system of interpretation not to adhere with utmost precision to a composer's indications of phrasing and dynamics, but whilst maintaining the principal indications, to allow one's fantasy free play with regard to minor details. Undoubtedly, Mr. du Chastain's greatest success, from an artistic point of view, was in op. 110, though his brilliant pianism was also appreciated in the Waldstein sonata.

Thanks to the enterprise of Fernand Lauweryns, we had the good fortune to hear Monique de la Bruchollerie in recital. Her reading of Chaconne by Bach-Busoni, was majestic—literally the only word to describe her performance. Her presentation of the so-called Moonlight Sonata by Beethoven, was also impressive. In Tango by Albeniz, the pianist revealed beauty of tone and tenderness of expression.

Suzanne Stappen's song recital at the Palais des Beaux Arts brought a program of ultra-modern compositions. The remark is not original, but I thoroughly endorse the words of a *confrère* of mine that these young composers may esteem themselves lucky in having their works sponsored by such an excellent singer as Madame Stappen. For in building a program of efforts like Chants Lunaires, Chants Frivoles, Chants Humains (Bergmann), Le Coquebin (Beydt), Chance (Dussaut) and others of that ilk, a vocalist can score no phenomenal personal success. She must sacrifice some of that success in an endeavor to interest people in unknown compositions. A few modern productions, along with a series of standard songs in which we could have enjoyed and admired the singer's voice, would have brought results of more importance.

SIDNEY VANTYN.

Lotos Club Honors Tibbett

Lawrence Tibbett was the guest of honor at a dinner given by the Lotos Club, New York, on April 26. The several hundred guests included musical persons, among them Mr. and Mrs. Theodore Steinway, Mr. and Mrs. Paul Schmidt, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Alexander Smallens, Paul Reimers, Lawrence Evans, Mr. and Mrs. Frank Chapman (Gladys Swarthout), Mr. and Mrs. Robert Hague (Mary Lewis), and Mrs. Herbert Witherspoon. The toastmaster was Chancellor Harry Woodburn Chase, of New York University, and speeches were made by Dr. Walter Damrosch, Leonard Liebling, Ernest Hutcheson, Robert Rubin (vice-president of Metro-Goldwyn-Mayer Corporation), Charles G. Norris, and Lawrence Tibbett. In a short musical program that followed, the guest of honor sang I'm Standin' in de Need of Prayer (from Emperor Jones). Dalies Frantz played several piano numbers, and Vandy Cape did some vocal satires. L. L.

AFFILIATED MUSIC CORPORATION

Successors to
Amkniga Corporation formerly Sole Representative for North and South America of all music imported from Russia.

AVAILABLE NOW AT LOWER PRICES

Tschaikovsky—4th Symphony } orchestra scores, each $10.00
" 5th Symphony } orchestra parts, each 9.50
" 6th Symphony } extra string parts, each ..... .70
Gliere—Dance of the Russian Sailors from the ballet "The Red Poppy"—orchestra score, $3.50; orchestra parts, $3.50; extra string parts, each 20c.

Music sent on approval. If unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION
Sales and Rental Division
549 West 42nd St., New York City

Otto SCHLAAFF and Robert RIOTTE

PROGRAMS FOR TWO PIANOS
Management:
Richard Copley, 113 West 57th St., New York

Foreign News in Brief

Rosenthal at Viennese Royal Memorial

VIENNA.—There was an important festival at the erection of a monument to the late Emperor Franz Joseph of Austria. Moriz Rosenthal, as the former Court Pianist, played with the Philharmonic Orchestra under Weingartner. At the rehearsal, Rosenthal was honored with a large diploma and named as an honorary member of the orchestra.

Schipa Applauded at Florence

FLORENCE.—Accompanied by Marino Beraldi, and singing a program of songs of many epochs, Tito Schipa gave a highly acclaimed concert in the Teatro Comunale. Responding to the applause of his listeners, the tenor added many extras to his list.
D. N. L.

Lily Pons Scores as Gilda

MONTE CARLO.—Rigoletto was a new triumph for Lily Pons, an ideal Gilda. Malipiero was a brilliant Duke, de Luca a superb Rigoletto, Marvini a sinister Sparafucile, Abby Richardson a beautiful Maddalena. M. La Rotella conducted. The evening was a series of ovations of which Lily Pons was the principal heroine. S. J.

Mozart Landmark to Disappear

VIENNA.—Vienna, city of musical memories, is to lose one of its most precious souvenirs: the house in which Mozart composed The Magic Flute. The edifice is located not far from the Opera and the block in which it stands must now be razed in line with Vienna's desire to keep up with the rest of the world and "modernize."

Monument to Ysaye

BRUSSELS.—The Belgian National Committee of the Society of Authors, Composers and Music Publishers, and M. Victor Kreuls, have opened subscriptions for the erection of a monument over the grave of the late Eugene Ysaye, violinist.

Berlin Magazine Suspends

BERLIN.—The Zeitschrift für Musikwissenschaft, organ of the German Society of Musicology, has suspended publication and will be replaced by Archiv für Musikforschung, published under the same auspices, and backed by the State Institute for Musical Research.

Stern Conservatory Changes Name

BERLIN.—The former Stern Conservatory recently became the Berlin Municipal Conservatory, and opened its doors April 1, under the direction of Bruno Kittel.

Pfitzner Honored

ROME.—Hans Pfitzner, German composer, has been made an honorary member of the Regia Accademia di Santa Cecilia, of Rome.

Ady Jaspard in Nice

NICE.—Ady Jaspard, young piano virtuoso, gave a successful recital at the Palais de la Mediterranée, in company with Henry-Gerard Rainville, violinist. The program comprised violin-piano sonatas by Franck and Beethoven, in which both players displayed finished style and large technical resources. On her own account, Miss Jaspard furnished a brilliant reading of the Chaconne by Bach-Busoni. I. S.

Elinor Janson in Dresden Recital

DRESDEN.—Accompanied by Leonore Kretzschmar, who also did a group of soli in perfect style, Elinor Janson gave a recital before a sold-out house. Her brilliant coloratura was especially admired in Charmant Oiseau (David), the Mad Scene from Lucia (Donizetti) and Lo, Here the Gentle Lark (Bishop). Herbert May was the flutist. The singer increased her list with many encores. M. G.

Darcieux Decorated

PARIS.—Francisque Darcieux, composer and choral conductor, pupil of Vincent d'Indy, has been awarded the Legion of Honor decoration by the French Government. He is conductor of the State Railroads' Choral Society.

Music in Mallorca

PALMA.—An interesting concert of works for guitar, violin, viola and cello, by Haydn, Schubert and Boccherini, was given in the Classical Chapel, of the Almudaina Palace, by MM. Calatayud, Pina-Tarongi, Pons Juanes, Salamanca and Simoncelli. The combination of instruments was both interesting and effective.

JULIUS HUEHN,
baritone of the Metropolitan Opera, sang the role of Amfortas in the stage production of Wagner's Parsifal given by the Cleveland Orchestra on April 9, 11 and 13.

Menuhin Trio Makes Recordings

PARIS.—Before sailing for New York, the Menuhin Trio (Yehudi and Hephzibah Menuhin and Maurice Eisenberg) made recordings of the Beethoven D major and Tschaikowsky trios. I. S.

Roth Quartet in London

LONDON.—The Roth Quartet offered their first concert here recently. The group is now appearing in England before leaving for further tours in Holland, Italy and their native Hungary.

Rudolf Firkusny Heard in Vienna

VIENNA.—Rudolf Firkusny, young Czechoslovakian pianist, recently achieved success here with the Vienna Symphony Orchestra as guest soloist in the concerts of the Viennese Society of Friends of Music. He played the Dvorak concerto for piano and orchestra. Mr. Firkusny was heard during February in Denmark, Jugoslavia and Rumania. The pianist, who is under the management of Svojsik's Concert and Theatre Office, Prague, plans to go to America next season.

Soriano Plays Glazounoff, In Memoriam

PARIS.—A recent concert of the Lamoureux Orchestra, conducted by M. Bigot, offered a Russian program in honor of the seventieth anniversary of Glazounoff. The composer had long since promised himself the pleasure of being in attendance, but sadly enough, his passing took place on the day of the concert. Denise Soriano (pupil of the Boucherit-Chailley School) surmounting the emotion which the occasion naturally produced, gave a soulful reading of Glazounoff's violin concerto, her reward being an ovation from a weeping audience. I. S.

Gift in Scotland

EDINBURGH.—A native of the Scottish border town of Selkirk, and her husband, James Dyer (who was formerly cashier in a manufacturer's office there) has given to the British Music Society of Victoria, Australia, the sum of ten thousand pounds. The society was founded by Mrs. Dyer about a dozen years ago. W. S.

Henrich Opera Premiered

KARLSHURE.—Our opera house has given the first performance of an interesting new work by Hermann Henrich: Beatrice, after a work by Schiller.

Euryanthe Refurbished

DARMSTADT.—A new attempt has been made here to correct the libretto of Weber's Euryanthe and to give it another chance on the stage. Max Hofmüller did the adaptation, and with success.

Composition Prizes Awarded

GENEVA.—Carillon, a Geneva musical society, headed by A. de Blonay (organizer of many remarkable concerts here) has awarded the prizes offered in its recently conducted composition contest. The jury was composed of Malipiero, Ansermet, Albert Roussel, Gagnebin, and the late Alban Berg (who died suddenly just before the end of the competition). The results of the contest are: two first prizes *ex-aequo* (300 Swiss francs, each) were given to Richard Zyka (Prague) and Karl Amadens Hartmann (Zurich) for their string quartets. Third prize went to Luigi Dallapiccola (Florence) for his Musica per tre pianoforti. Those receiving honorable mention are Frank Martin (Geneva) string quintet rhapsody; Robert Bernard (Paris) string trio; M. Meyerowitz (Germany) concerto for voice. G. P.

Eugen Papst's Appointment

COLOGNE.—Eugen Papst, conductor of the town Münster, has been appointed city conductor of Cologne. Already conductor of the Cologne Männergesangverein, he will now also be leader of the Gürzenich-Konzerte, as successor to Abendroth. A. S.

Object Attained

EDINBURGH.—The primary object of the Edinburgh Concert Society, Ltd., is "to give concerts on a non-profit-making basis." This was a necessary condition to their obtaining exemption from the Entertainment Tax. The society's 1935-1936 season ended with a concert on February 17 at which time the chairman of the society took the opportunity of intimating that so far as making no profit was concerned, they had attained their object for another year. This means of course, another call upon the guarantors to make up the deficit. W. S.

Arthur Rubinstein in Scotland

EDINBURGH.—Arthur Rubinstein appeared in recital under the auspices of the Edinburgh Music Club, the chief items on his program being thirteen preludes and polka (from the ballet The Golden Century) by Shostakovitch, and Allegro Barbaro by Bela Bartok. A highly cultured audience received the pianist with enthusiasm. W. S.

Atterberg Opera in Germany

DORTMUND.—Flammendes Land, opera by Kurt Atterberg, Swedish composer and orchestra conductor, has been successfully produced here.

French Music at Sofia

SOFIA.—Rhené-Baton, French conductor, presented two concerts of music of his native country, winning considerable success for his initiative. His programs were illustrated by the names of Berlioz, Franck, Rabaud, Debussy, Dukas, Saint-Saëns and Ravel.

Sir D. F. Tovey's New Choir

EDINBURGH.—A new choir, organized by Dr. Robert Head, choirmaster of St. Mary's Scottish Episcopal Cathedral, Edinburgh, to work in conjunction with Professor Sir Donald F. Tovey's Reid Orchestra, made its first appearance on February 13, when a performance of The Seasons by Haydn, was given. The soloists were Nemone Balfone, Trefor Jones and Stuart Robertson, and the professor conducted. The new body will be known as the Reid Choir. W. S.

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.
ONLY TEACHER of the international star MARIA MULLER AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES
415 Central Park West, N. Y. ACademy 2-0601

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Depts.)
in New York Friday to Monday
30 West 56th St. Circle 7-3894

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

ALVA FEDDE
SOPRANO—POETESS
Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS
Programs of Original Poems and Music
Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. CIrcle 7-4161

JULIUS HUEHN
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES,
113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Athenaeum Concert Management, 119 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

Chicago Symphony Orchestra Closes Season Brilliantly

San Carlo Opera Company Opens Spring Series—Helen Jepson Heard with Marshall Field Chorus—Schwanda Given First Performance in English by University Forces—Recital and Studio Events a Feature

CHICAGO.—The final symphony concert of the season, the spring engagement of the San Carlo Opera Company at the Auditorium, the Marshall Field & Company Choral Society's concert in the same theatre, the return of the Carthage College Choir at Orchestra Hall and the St. Olaf Lutheran Choir's annual visit, were among the important musical events of a crowded week. Beside all those concerts and performances, the department of music of the University of Chicago presented Weinberger's folk opera, Schwanda, for the first time in English at Mandel Hall on April 20, 22 and 23.

FINAL SYMPHONY CONCERT

Two eminent composers recently deceased were honored by Dr. Frederick Stock at the last program of the Chicago Symphony Orchestra, April 23 and 24, with performances of Glazounoff's *tableau musical*, Le Printemps, in memory of the composer who died March 21, and Ottorino Respighi's symphonic poem, The Pines of Rome, programmed in memory of the composer, who passed on April 18. The balance of the program included the Brahms C minor symphony and Siegfried's death music and *finale* from Wagner's Götterdämmerung. The orchestra played inspiringly and the men and their popular leader were fêted by audiences of unusual dimension and enthusiasm.

The Chicago Symphony Orchestra, one of Chicago's prides, has in its forty-fifth year of existence elevated the musical taste not only of this city but we might say of the entire Middle West, but we cannot recall a season of symphonic music that has reached such a high level as that which has just come to a close.

SAN CARLO OPERA IN SPRING SERIES

Fortune Gallo brought the San Carlo Opera company for a short spring engagement at the Auditorium from April 20 to 26. Chicagoans responded by purchasing tickets. Thus, the Auditorium was filled for all performances and at least on one occasion one thousand tardy purchasers were turned away. Were the week not so crowded with musical activities we would review each opera separately in these columns. La Traviata, given for the benefit of the Church Mission of Help, reintroduced Lucille Meusel as Violetta, in which she scored heavily and rightly so, for her long tour with the company has been of great service to her. While heretofore we lauded only her singing, we can today write as well about her histrionic ability, which only needed experience to deserve encomiums. Vocally, Miss Meusel has also grown since last October. Dimitri Onofrei, one of the pillars of strength in the personnel of the company, has long been a favorite in America. His Alfredo would be admired on any lyric stage.

La Tosca served for the reentry of Bianca Saroya, more beautiful than ever, and in glorious vocal training. Her *vis-a-vis* was her distinguished husband, Onofrei, and the two shared the honors of the evening. Madam Butterfly was given on April 22 (matinee), but in some respects fell below the standard of the San Carloans, as some of the principals were out of voice. Aida, on April 23, was the bill that turned away one thousand people and those fortunate enough to secure their seats showed their approval of the singing of Anna Leskaya, Lyuba Senderowna and Pasquale Ferrara by bestowing on this trio of fine singers generous applause. Lohengrin, on April 24, gave another opportunity for becoming further acquainted with the art of Elsa Hottinger, cast as Ortrud. Beautiful in her queenly attire, she looked every inch the haughty wife of Telramund and after her big scene in the second act she aroused the listeners to a pitch of enthusiasm not often reached at the Auditorium. The guest artist, however, did not run away with the performance, as Onofrei counts Lohengrin among his best roles. Saroya also finds the role of Elsa to her liking and she too scored heavily.

Mary McCormic being engaged elsewhere, Margery Maxwell essayed Marguerite in the company's Saturday matinee performance of Faust. Il Trovatore in the evening with Bianca Saroya and Dimitri Onofrei in the chief roles brought the new mezzo soprano, Lyuba Senderowna, in her second performance of the week.

HELEN JEPSON WITH MARSHALL FIELD CHORUS

The board of management and the officers of the Marshall Field & Company Choral Society as well as Edgar Nelson, its efficient musical director, must be congratulated for departing from the beaten path by giving grand opera in concert form as part of its annual spring program. Invading the vast Auditorium in order to accommodate its large army of admirers, excerpts from Cavalleria Rusticana formed the second part of a program which was mostly operatic, comprising the Hail Bright Abode from Wagner's Tännhauser and other operatic choruses, all of which the choristers sang as gloriously as they did Strauss' Beautiful Blue Danube waltz, one of the hits of the evening.

Helen Jepson, who had been much admired in the first part of the program in songs by Edwards, Carpenter, Hughes and Strauss, rose to operatic heights in the Voi lo sapete aria and other fragments from the Mascagni opera. Miss Jepson does not as yet claim to be a dramatic soprano, but she could well be classified as such if only for the voluminous tones with which she voiced the Hallelujah. She was supported by Edwin Kemp, tenor; William Russell, baritone; the Marshall Field chorus and fifty-four members of the Chicago Symphony Orchestra. Conductor Edgar Nelson subdued his orchestra and made his choristers sing like operatic veterans.

ASSOCIATION OF COMMERCE GLEE CLUB

The Glee Club of the Association of Commerce held its annual spring concert in Orchestra Hall, April 21. Richard Wheeler, of Senn High School, winner of the contest held in the public high schools, was one of the soloists. In the Eri tu aria from Un Ballo in Maschera the seventeen-year-old lad disclosed a voice of unusual volume and resonance. To this may be added good musicianship and a flair for the stage.

Pauline Goldberg and Ruth Grossberg appeared in a joint piano recital at Kimball on April 19 under the direction of Bertha Ott. Both young ladies have received their musical education in Chicago.

Maria Parissi, soprano, and Andrea De Parry, with the assistance of several of their pupils, gave a joint song recital in Lyon & Healy Hall on the same afternoon. Mme. Parissi is much at home on the concert platform. Judging her solely from her delivery of the air of Cleopatra from Handel's Julius Caesar, she possesses a voice of lovely quality, good diction and phrasing that revealed a musician of first caliber. Mr. DeParry has often been heard in these surroundings and he found the aria Benvenuto Cellini by Diaz a vehicle well suited to his style of singing.

Alban Knox, tenor, appeared in the evening at Kimball Hall. This young man has little to recommend him to the musical fraternity and he erred in programming such a taxing number as Una furtiva lagrima, an aria that requires greater knowledge of vocalism than that displayed by this young comer in his first group. Emer Phibbs, pianist, who was billed as the assisting artist, was the real recitalist of the program, as her playing of Cyril Scott's Waltz Caprice and Percy Grainger's Spoon River had much to be admired.

CROST AND JACOBSON AT WOMAN'S CLUB

Dorothy Crost and Berenice Jacobson, Chicago duo-pianists, gave a two-piano recital at the Chicago Woman's Club Theatre on April 22. Both young ladies disclosed the same pianistic virtues and the same faults. They play with refinement, poetic and delicate touch, but when they attempt to give more virility to their playing, the effect is marred by lack of proportion. Lilyan Sacks, local soprano, was the assisting artist.

CARTHAGE COLLEGE CHOIR

A rather small gathering assembled at Orchestra Hall on April 22 to greet the Carthage College Choir and their eminent director, Prof. Elmer Hanke. The mixed choir of young boys and girls has been well trained by Prof. Hanke and his capable wife and to lack of publicity might be due to the fact that this year the collegians from Carthage, Ill., drew only friends while the general public stayed away.

LA BERGE'S OPERA CLASS HEARD

Since 1900 when we sang in the chorus of a college in an amateur performance of Faust we have relished listening to opera productions even by music schools. Not since the days of William Castle and Herman Devries, when the Auditorium was filled to capacity for performances of grand opera presented by their students, have we encountered such a large gathering as the one that filled Kimball Hall to suffocation on April 2 when Carmen was presented by the La Berge opera class. The American Conservatory, under whose auspices the performance was given, must be congratulated not only as to the efficiency of its operatic corps, but also as to the operatic talent it has unfolded. The performance, in many respects, overshadowed some Carmen presentations we have heard in some of our big operatic houses in the past two years. True, the scenery was left to the imagination; the costumes were not Spanish; the make-up of some of the principals was incongruous; but the manner in which the principals sang their lines was well worth the price of admission. The chorus, too, was excellent and the orchestra under the efficient baton of Adalbert Huguelet gave as fine support as any opera orchestra.

Jennie Podolsky made a great deal of the role of Carmen. She has the voice and the *savoir faire* to go in her chosen field. William Blair, who might be classified as a semi-professional, rose still higher by his fine delineation of Don Jose and his singing of the Flower Song was one of the real treats of the evening. Elizabeth Trowbridge showed operatic possibilities as Micaela; likewise Josephine Swinney and Clara Lefevre as Mercedes and Frasquita. George Burhop voiced well the music given to Escamillo. Philip Gates, looking more like Napoleon III than Zuniga, effaced by his fine singing the poor impression of his make-up. Carl Kosinski, Carl Hjorstvang and Earl Armil rounded out the cast. The chorus and orchestra deserve only praise.

SCHWANDA SUNG BY UNIVERSITY FORCES

The University of Chicago Music Society presented its spring production in Mandel Hall on April 20, 22 and 23. Schwanda by Weinberger, received its world premiere in English under the direction of Carl Bricken, director of the music department of the University. The title role was sung by Paul Pence, baritone. Agatha Lewis, soprano, portrayed the role of Dorotha, his wife. Eugene Dressler, tenor, assumed the part of Babinsky. Satan was portrayed by Winfred Stracke, bass, and Bessie Brown made her Chicago operatic debut as the Queen. The scenery, costumes and lighting for the production were designed by Shepard Vogelgesang and students in the department of music at the university. Marian Van Tuyl was the director of choreography and the Chicago Symphonic Choir comprised the chorus for the production. The University of Chicago Symphony Orchestra completed the organization of nearly one hundred persons. The place of performance was ill chosen, however. To chorus, orchestra, conductor and ballet went first honors, while the principals were inadequate even though they were billed as "artists well known to Chicago audiences."

EDOARDO SACERDOTE,

coach and voice teacher of Hollywood, Cal., is now writing and rehearsing productions for radio broadcasting on the Pacific Coast. Also he expects to give a modernized series of opera presentations in English in Southern California.

LAKE VIEW MUSICAL SOCIETY'S LAST

The last of the season's concerts of the Lake View Musical Society was given on April 20, at Eleanor Lodge, by the following active members: Elizabeth Harting Percy, violinist; Ruth Klauber and Helen Guest, pianists; Maud Key Shelton and Mrs. D. Sterling Wheelwright, sopranos; and Mrs. Edward Christenson, contralto.

CHICAGO ARTISTS ASSOCIATION

An allied arts program was given by the Chicago Artists Association on April 21, at which Lorado Taft and C. Warner Williams talked on art; first performance was given to a string quartet by Florence Galajikian; the play, The Twelve Pound Look, was directed by Loula Jay Samson and Eloise Moore represented modern dancing.

SIGMA ALPHA IOTA PRESIDENT IN VISIT

Gertrude Evans, national president of Sigma Alpha Iota, was in Chicago on April 21 and was the guest of the local chapter headquarters at the Allerton Hotel. Miss Evans was en route to Cedar Falls, Ia., to install a new chapter of Sigma Alpha Iota in the Iowa State Teachers College.

RENÉ DEVRIES.

Albany Orchestra to Tour

The Albany (N. Y.) Philharmonic Orchestra will give three concerts in May—18, at Rutland, Vt.; 19, in Albany; and 22, in North Adams, Mass. At these concerts, William Penny Hacker, conductor of the orchestra, is to direct and play the Mozart C major concerto for piano and orchestra.

FELIX FOX
Pianoforte Instruction
By Appointment
TEACHING THROUGH JUNE AND JULY
AEOLIAN HALL, 54th St. at 5th Ave., New York
Tel.: Plaza 3-5400
Concert Direction: AARON RICHMOND, Copley Square, Boston

ALTON JONES
"Excellent display of technical prowess, musicianliness and comprehension, so adroitly revealed as to defeat any suggestion of effort."
—*New York American.*
Personal Representative CLIFFORD H. STROHL, 220 West 42nd St., New York, N. Y.

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

BUY FROM YOUR LOCAL DEALER

Music Notes from Coast to Coast

BINGHAMTON, N. Y.—The music activities of the International Business Machines Corporation are of the same high standard as everything they do. Recently the band gave a concert as a benefit for the flood relief work. Frank Ellsass, cornetist, and a member of the Goldman Band, was guest soloist. The outstanding number of the band was the complete Moonlight Sonata by Beethoven. The program opened with Suite Ancienne by Henry Hadley. Marches played were by Goldman, Sousa and Boyer. L. C. Hallman, who conducts the band, is a musician who inspires all to bring out their best. H. Wiser, a local musician, who has toured the country with various bands, gave a solo on the trombone. The I. B. M. Glee Club under V. O. Studevant was an added feature on the program. I. S.

CALGARY, CAN.—Percy Grainger, composer and magnetic pianist, offered a musicianly performance which comprised standard works together with some novelties, in the Grand Theatre on March 26. A capacity audience expressed its appreciation vigorously, and encores had to be added to an already complete program.

Presenting a novelty in the form of the Bach double concerto for three claviers, the final concert of the Calgary Symphony Orchestra (Grigori Garbovitsky, conductor) was heard to advantage in the Grand Theatre March 31. Mesdames Egbert, Cook and Pierce were the soloists who interpreted Bach with keen understanding and *éclat*. Glyndwr Jones, baritone, was the vocal soloist singing with good tone and intelligence, the Toreador Song from Carmen, and the Prologue from Pagliacci. The outstanding work offered by the orchestra was the Scotch Symphony of Mendelssohn, played with lightness and *esprit*.

After a twenty-year absence, Jan Kubelik with his son Rafael, and daughter Anita, returned to give an excellent program of violin music noteworthily performed on March 28. Good work was done by the son in the capacity of accompanist, while the Bach double concerto provided the main feature of the father and daughter.

With Clifton McCormack as accompanist, John Goss and his London Singers sang effectively to an appreciative audience, old English songs, Lieder, old French chansons and sea chanties.

A sacred program of organ and vocal music brought Eleanor Newton Cailes (mezzo-soprano) and Oscar Baker (organist) together in recital April 20. Works by Bach, Handel, Dvorak, Wagner, Franck and Sullivan were interpreted by these artists. F. D. F.

EDMONTON, CAN.—Jan Kubelik, eminent violinist, with his son Rafael and daughter Anita, apeared at the Empire Theatre March 30, under the auspices of the Edmonton Women's Musical Club. Amongst the more well-known violin literature was heard the Bach double concerto played by the father and daughter with the son as accompanist. An enthusiastic and appreciative audience greeted this trio of musical talent.

A delightful concert of the current season took place when John Goss and his London Singers offered a varied and musical program consisting of French-Canadian chansons, sea chanties and old English songs. Excellent ensemble work was manifested, ably supported by Clifton McCormack at the piano.

For their annual musical event, the University of Alberta offered a performance of Gilbert and Sullivan's operetta The Mikado. Good material was evidenced in this work and the youthful exponents acquitted themselves commendably. Katharine Gardner was responsible for the music which was most satisfyingly done by the large chorus and orchestra as well as the principals.

Under local auspices the Romilly Boys' Choir, a group of Welsh boys, gave two recitals in February and March. The freshness and sweetness of the voices lent themselves to the delight of the audience. Soloists in the company were particularly happy in their presentations, and versatility was not lacking as offerings of instrumental and effective readings were displayed. F. D. F.

HOUSTON, TEX. — The universal spirit of music was shown when on April 21, 75,000 attended field Mass at San Jacinto Battleground. On this battlefield 100 years ago Texas won her independence.

Probably this was the most effective religious pageant ever presented in the South. The Cum Jubilo Mass was sung by a 500-voice male choir directed by Peter Angent and accompanied by the new electrical organ (Mrs. Beniritto, organist).

The Religious Pageant was under the direction of Most Rev. Christopher E. Byrne, Bishop of Galveston, Texas. The Most Rev. Joseph F. Rummel of New Orleans, celebrant of the Mass. Most Rev. John J. Cantwell, Bishop of Los Angeles, delivered the sermon. Before his sermon Bishop Cantwell read the papal blessing which was sent to Bishop Byrne by cable from Pope Pius in Vatican City.

Included in the assembly were four Archbishops representing all the provinces in the United States that were once under Spanish dominion, thirty Bishops, Governor Allred of Texas, Judges of the Texas Supreme Court, Mayor Holcobe and city officials, county and state officials and a host of prominent men in religious, political and business circles of the state and nation.

The Franciscans headed the procession, followed by the acolytes and priests. Next came public dignitaries, descendants of Texas heroes, public dignitaries and Knights of St. Gregory. Following the dignitaries were the Monsignori and the Bishops, marching according to the date of their consecration. Each Bishop was accompanied by two priests, as was each Archbishop. The Archbishops, highest ecclesiastical dignitaries present, came last. Last of the Archbishops was Archbishop Dressearts of San Antonio, accompanied by two deacons of honor, Rev. M. C. Notzon and Rev. E. A. Holub. The celebrant of the Mass, Archbishop Rummel, and his deacons of honor, concluded the procession. K. B. M.

PHOENIX, ARIZ.—The Annual State Convention of Federated Music Clubs of Arizona was held April 3 and 4 in Tucson. The opening meeting was devoted to reports from State clubs and election of officers. Officers elected for the following year were: Mrs. E. W. Flaccus, president; Mrs. William L. Stevens, first vice-president; Mrs. W. S. Dorman, second vice-president; Mrs. E. G. Richardson, secretary; Bertha Kirkland, treasurer. Friday evening delegates were entertained at a banquet at the Santa Rita Hotel at which Rollin Pease of the College of Fine Arts of the University of Arizona presided as toastmaster. Mrs. E. W. Flaccus, state president, received the delegates and introduced the toastmaster. The principal speakers of the evening were Dr. Homer Leroy Shantz, retiring president of the University of Arizona, and Eleanor Altman, professor of piano at the College of Fine Arts. Margaret Wheeler Ross, organizing president of the state federation, gave some reminiscences of pioneer music in Arizona.

At an all State program following the banquet artists from the Temple Singers of Tucson, the Saturday Morning Musical Club of Tucson, the Phoenix Musicians Club, the Phoenix Piano Teachers Association, the Casa Grande Matinee Musical Club and the Music Section of the Florence Woman's Club were heard in concert at the Temple of Music and Art. The program was under the direction of Eleanor Altman. Saturday was devoted to Junior Contests under the direction of Electa Wylie Bickett. The closing feature of the convention was a recital by Rudolph Ganz, pianist.

On the following evening the Tucson Symphony Orchestra under the direction of Henry Johnson, Jr., now in its eighth season, gave an excellent account of itself in a program of Beethoven, Mozart, Bach, Liszt and Sibelius. Particularly notable was the work of the orchestra in accompanying the Liszt concerto in E flat with Rudolph Ganz at the piano. Balance, ensemble, dynamics and a discriminating reading of each number programmed attested the sound musicianship of the young director.

The Phoenix High School Oratorio Society under the direction of Milton Rasbury, in its third season, again impressed Phoenix musicians with the excellence of its work in a performance of The Messiah. This group of one hundred and sixty high school singers, gave a performance of the work marked by appreciation of its musical and artistic riches. Earl Covert, baritone, was brought from Los Angeles to sing with the chorus and local singers heard were Bertha Holman, soprano, Bess Barkley, contralto, H. Alden Enyeart, tenor. All gave artistic and sympathetic interpretations of the solo parts. The chorus and soloists were admirably supported by Norma Dasbury at the piano.

LOTTE LEONARD, soprano, now teaching at the Conservatoire International, Paris, will conduct summer courses in Mozart's Wohnhaus at Salzburg during the festival this summer. The classes are designed for amateurs and professionals and will take up problems of vocal technic, music and style. Mme. Leonard has appeared as soloist with symphony orchestras under Furtwängler, Mengelberg, Bruno Walter, Artur Bodanzky, Artur Nikisch and Felix Weingartner, and is known as an oratorio and Lieder specialist. (Photo by Suse Byk.)

Beatrice Ragsdale, Phoenix pianist, was presented in recital by the Phoenix Piano Teachers Association. In a program of Beethoven, Brahms and Chopin she displayed brilliance of technic and depth of tonal quality.

The Phoenix Symphony Orchestra of fifty members under the direction of Harry Marquis presented its final concert of the season in the High School Auditorium. In works of Tschaikowsky, Sibelius, Haydn, the orchestra showed a well balanced instrumentation, clarity and precision. Bess Barkley, contralto, appearing as guest artist, was warmly applauded for her singing of arias from La Gioconda and Samson and Delilah and Wilson's Carmena, and responded with encores. She was accompanied by the orchestra.

As the closing event on the Salt River Valley Community Concert Series, Carola Goya delighted her audience with a vivid and varied recital of Spanish dances. Extremely magnetic in personality, the dancer further revealed a marked gift for comedy and impersonation. Her recital was marked by unflagging enthusiasm. M. A. M.

Brantwood Hall Choruses in Concert

BRONXVILLE, N. Y.—On April 6 at Brantwood Hall the upper school chorus, choir and glee club gave their annual concert. The program, which was under the direction of Margaret Kluge Greene, head of the music department, began with a group by the chorus —Thanks Be to God (Dickson), Homing (Del Riego) and I Love Life (Mana-Zucca). The glee club was heard in Cradle Song (Brahms), A Spirit Flower (Campbell-Tipton), and in the closing number Noble Cain's cantata Evangeline. The Lord Is My Light (Allitsen) and Ashford's My Task were presented by the choir. The performance was distinguished by excellent ensemble work, the blend of the girls' natural voices being well coordinated and smooth. The enunciation was especially plain, a notable achievement in a school chorus of some forty voices. The Evangeline cantata was given with simplicity and charm and observance of drama. All the numbers were sung in three parts, and the precision and dynamic control of the group reflected much credit upon Mrs. Greene. In addition to training the choruses, Mrs. Greene won much applause for her playing of piano solos—Waldesrauschen by Liszt and Campbell-Tipton's Sonata Heroic. Ethel Elam was the evening's artistic accompanist. The audience was large and appreciative. R. A.

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-0390

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

LA ARGENTINA
And Her Spanish Ballet Company
With ESCUDERO and Carmita
Management: Metropolitan Musical Bureau, Inc.

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

Karin Branzell
CONTRALTO
Now at Munich Opera

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUe. 7-1097

TITO SCHIPA
Leading Tenor
Metropolitan Opera
Mgt.: Harry Cahill,
2415 R.K.O. Bldg.,
Radio City New York

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

MILLO PICCO
TEACHER OF SINGING
For many years leading baritone in Europe and at Metropolitan Opera
Hotel Dauphin, New York TRafalgar 7-2300

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Mirato, Steinway Bldg., N. Y.

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
50 Vanderbilt Ave. (Room 1907) New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—METROPOLITAN OPERA CO.
Management: Annie Friedberg
250 West 57th St., New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
45 Prospect Place, Tudor City, New York City

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

GEORGE LEYDEN COLLEDGE
CONCERT MANAGEMENT
30 Rockefeller Plaza New York

G. H. DALRYMPLE
ARTISTS' REPRESENTATIVE
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

CHARLES L. WAGNER, INC.
CONCERT MANAGEMENT
511 Fifth Avenue New York

RADIO HIGHLIGHTS
Dialed by M. L. S.

Radio programs of serious music have been given the refined go-by in the awards of the Women's National Radio Committee. Although several programs, especially the General Motors and Ford hours, received numerous ballots from the fireside listeners, final dispensers declared that "none of the features considered conformed to the standards established by the committee." Said features do not include the Metropolitan Opera, New York Philharmonic and similar broadcasts, which don't count because they were not primarily designed for radio. . . . These haughty decisions have brought down a good deal of criticism on the Women's National Radio Committee by press and public. Many persons have innocently enjoyed their Sunday evenings by the receiving set under the illusion that they were listening to "serious" music as relayed by symphony orchestras and soloists whose names sound like a complete musical Who's Who of the day. These listeners, although they admit that the orchestra threw in an occasional Strauss waltz or over-familiar orchestral number, will undoubtedly remain defiantly by the loudspeakers on Sabbath eves, the W.N.R.C. notwithstanding.

On April 26, two significant ether events were the appearance on WEAF of Florence Easton with Erno Rapee and the General Motors Symphony Orchestra, and, from WABC, of Percy Grainger with Victor Kolar and the Ford symphonic body. Miss Easton's consummate interpretative art and lovely vocal quality were displayed in the Dich, theure Halle from Wagner's Tannhäuser, the aria Plus grand dans son obscurité from Gounod's Queen of Sheba, and several songs. Mr. Grainger, that beloved, unique and versatile figure in the contemporary music sphere, beguiled the ears of his listeners with piano solos and also conducted the orchestra. His own compositions were featured. The rewarding interludes of this Sunday also included an appearance of Nadia Reisenberg, pianist, as guest artist with the Perole String Quartet (WOR), and the soprano beauties of Viola Philo's voice as soloist with the Radio City Music Hall Symphony Orchestra (WJZ).

Two eminent baritones sent their tones over the air waves during the week. Richard Bonelli was the Chesterfield Hour soloist on Wednesday (April 22). He was in superlative voice, and gave luminous exposition to the Prologue from Pagliacci and other operatic and song items. Lawrence Tibbett appeared on Monday night (WABC) in a radio drama based on the life of Stephen Foster. Mr. Tibbett sang several of the songs in memorable fashion.

An enjoyable period on Monday afternoon (WEAF) was devoted to the Woman's Radio Review Hour, bringing before the microphone the work of Gena Branscombe. The MacDowell Club Choral (from Mountain Lakes, N. J.) and orchestra performed this composer's Into the Light; Baladine, an orchestra composition followed, and Gloria LeVey (with Miss Branscombe at the piano) sang two songs, Across the Blue Aegean Sea and Happiness. The choral group was heard in The Sun and the Warm Brown Earth, and the orchestra concluded with Procession. Joseph Littau conducted Baladine and Miss Branscombe assumed the baton for the choral pieces and Procession. Excellent performance of this distinctive and beautiful music marked the broadcast.

Further air presentations of tonal import. . . . Audray Roslyn, pianist, played over WEAF on Tuesday. . . . Viola Philo was soloist with Ben Bernie (WJZ) on Tuesday.

The Curtis Institute of Music weekly broadcast (WABC, Wednesday afternoons) was a program of chamber music under the artistic direction of Dr. Louis Bailly. Six dances (Claude Gervaise-Rosario Scalero), Le Roi Masque (Lully, transcribed for chamber orchestra by William Strasser) and the quintet for piano and string quartet, op. 11, of Anatole Drozdow were given. Sol Kaplin was the pianist in the last number. The Lully score had its first performance. This broadcast had the interest of unhackneyed, carefully chosen pieces as well as the virtue of fine performance.

Ruth Shaffner to Visit England

Ruth Shaffner, soprano, is closing an active season, with appearances in Washington, D. C., and the South, and is returning to New York to sail for England May 8, where she is to be heard in concerts in London. She returns to her summer home at Patterson, N. Y., in the Berkshire foothills, in early summer, to fulfill engagements through the summer, and to resume a repertoire class and private teaching. She was also heard in a performance of the Bach St. Matthew Passion on April 8 at St. Bartholomew's Church, New York City. She was guest soloist on April 5 at the Central M. E. Church of Brooklyn, singing with the choir of 200 there. She flew to Washington on April 16 and was heard there the 17th. She gave concerts in Pennsylvania the following week, then returns for engagements in New York State which include a recital for Drew Seminary, Carmel, N. Y., prior to her sailing. Her Washington engagement was at the White House.

RUTH SHAFFNER

Mildred Dilling Returns from Southern Tour

Mildred Dilling, harpist, has returned to New York from her second trip to Florida this season, when she played at a musicale at the home of her sister, Mrs. Nelson Brewer, in Miami, and a re-engagement at Sea Island, Ga. In February Miss Dilling gave her eleventh recital at the Mountain Lake Club, Florida, the fifth at the Highland Park Club, and appeared as soloist with the Jacksonville (Fla.) Symphony Orchestra. Early in March she conducted a master class for one week in Beaumont, Tex., and gave a musicale in the ballroom of the home of Mr. and Mrs. Rothwell, assisted by several harpists who were members of the class.

Among other engagements in March were a recital for Cooperative Concerts in Goldsboro, N. C.; a joint recital with Cornelius Van Vliet, cellist, in Paterson, N. J., and a joint recital with Frances Blaisdell, flutist, for the Elizabeth Philharmonic Society. Miss Blaisdell and Miss Dilling were soloists with the Civic String Ensemble in Pittsburgh at their initial concert. Miss Dilling also was soloist with the Montclair Glee Club under the direction of Mark Andrews. She made her seventh appearance at the White House recently when she played at the dinner for the Speaker of the House. On April 17, Miss Dilling resumed her radio programs with George Rasely, tenor, on WJZ.

Associated Music Teachers League Holds Meeting

Under the guidance of Dr. A. Verne Westlake, the president, the Associated Music Teachers met at Steinway Hall on April 22. The brief business meeting was followed by the performance by four pianists of their original easy works for solo or two-pianos. Mr. Wexler told of his "high pressure salesmanship" with a certain publishing concern. While it ended with printing his music, Chinese Music Box, he was paid nothing, but given 300 copies. The little piece showed some originality.

Messrs. Jellenek and Gross played Dream Waltz and Menuet for two pianos, followed by Henry Holden Huss, whose contributions, both in his talk and his music, proved a highlight of the affair. He performed his Cradle Song, Cherry Blossoms, Cloudy Hilltop and Lake Como, all short and easy, but of solid musical worth.

Dr. Westlake then introduced Lilias Mackinnon, Scottish pianist, who gave an interesting talk on her Memory System, filled with personal experiences and acute observations and based on actual occurrences in her life in Europe and America. She held the listeners' attention from the outset, and at the close received many compliments on her original talk, which concentrated on piano playing and its complexities, but covered related topics. F. W. R.

Vittorio Giannini's Roosevelt Symphony Performed

Vittorio Giannini's Theodore Roosevelt Symphony was one of the works performed at the Festival of American Music at the Eastman School of Music, Rochester, N. Y. It was given on April 30. Mr. Giannini's work was written for the dedication this past winter of the Roosevelt Memorial Wing of the Natural History Museum in New York City. Its performance was broadcast in conjunction with the dedication ceremonies, but the Eastman School presentation was its first in a public auditorium.

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

MARION KERBY
CONTRALTO
Management: Anita Davis-Chase
234 Boylston Street, Boston, Mass.

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

MARIA SILVEIRA
LYRIC COLORATURA
G. H. Dalrymple—Personal Representative,
220 W. 42nd St., New York City

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 157 West 57th St., New York. CO. 5-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Management: Annie Friedberg, Fisk Bldg., New York
Columbia Records

Operatic Novelties in Milan

(Continued from page 5)

into the sentimental scenes, thus creating happy contrasts in the musical atmosphere. Masterpieces of laughter and joy are rarer than masterpieces of tears and sorrow, and it were difficult to call Farsa Amorosa a masterpiece. Some effective choral scenes and amusing situations notwithstanding, the opera gave the impression of something "made up," leaving public and critics cold and reserved.

However, as the interpretation, on the stage as well as in the orchestra, was exceedingly good, the audience warmly applauded conductor Del Campo and the singers: Pia Tassinari (Lucia), Nino Bertelli (Renzo), Carmelo Maugeri (Don Ferrante), Vittoria Palombini (Donna Mercedes), Vincenzo Bettoni (Spingarda), Camilla Rota (Orsola), Giuseppe Nessi (Trulla) and Luigi Nardi (Giacomino). The chorus, under M. Veneziani was excellent as always. The costumes by Caramba and the scenery by Pieretto Biano also won admiration. Everybody came before the footlights over and over again, so the chronicle of the evening is after all a happy one.

La Wally Restored

Another significant undertaking at La Scala was the restoration of Catalani's Wally. Giuseppe Del Campo brought out every beauty of the romantic score. Gina Cigna was a dramatic and powerful protagonist. Francesco Merli, Margherita Carosio, Armando Borgioli, Palombini, Baracchi and Zaccarini completed the efficient cast.

After an absence of several years, Parsifal, conducted superbly by Marinuzzi, and with Parmeggiani (Parsifal), Cobelli (Kundry), Morelli (Amfortas) and Pasero (Gurnemanz) in the leading roles, was restored. It made a great impression. Another work deeply enjoyed was Perosi's oratorio Christmas, conducted by Del Campo and sung by Natali, Laurenti, Palombini, Sinnone, Parmeggiani, Basiola and Baronti.

Concert Activities

Under the auspices of the Societa del Quartetto, Zino Francescatti disclosed his first-class virtuosity in recital; and the Busch-Serkin duo provoked tremendous enthusiasm for perfect presentations of Bach, Mozart and Beethoven.

The Amici della Musica offered Edwin Fischer, Rodolfo Caporali, Orloff and Eleanor Spencer, pianists, in interesting and highly successful recitals, followed by Cesarina Valobra in a program of old and modern songs accompanied by Giorgio Favaretto and assisted by violinists Carenzio and Rampi, Plenschi (viola) and Rossi (cello).

At Un' Ora di Musica, Alfani Tellini, soprano, with M. Favaretto at the piano and assisted by flutist Tassinari, violinist Carenzio and cellist La Spina, interpreted a list of old and modern lyrics; and at a second concert, a chamber orchestra under Paul Kletzky gave flawless interpretations of Bach and Handel.

The Concerti di Serie presented interesting concerts by Hertel Quartet, M. Hoen and Anna Dorfmann (pianists), Madeleine Gouser (violinist) with pianist Roubakine, the Comedian Harmonists, and Leni Neuenschwander assisted by various artists.

Collaborating with the Istituto Fascista di Cultura, the Hungarian Consulate commemorated the Liszt anniversary with a performance of Orpheus, E flat concerto (pianist, Elisabeth Breiner Arato), fifth rhapsody, and Hungarian March, M. Spezzaferri conducting the orchestra of the Piacenza Conservatory.

Music in Scotland

(Continued from page 5)

the audience as "savages." Again there was trouble, and during the fortnight he was in the city, an acrimonious correspondence rang through the pages of the local press. Glasgow claimed the right to listen to the last few bars of an opera only if she chose, and the general argument was that as she paid the piper, she had a right to call the tune, or blot it out if she preferred to do so. And so, the Glasgow people are up in arms.

Tactless Tactics

Certainly Sir Thomas did not show much tact. To begin with, there is an old and long-standing rivalry between Glasgow and Edinburgh, and it was bad form on Sir Thomas' part to set the one city against the other. Then, he touched both cities on the raw. In Scotland, Edinburgh is notorious for her "pride and poverty," Glasgow for her inherent brusqueness, but each city is exceedingly sensitive on its respective failings, and to accentuate them, as Sir Thomas Beecham did, was only asking for trouble.

It is several years since we have had grand opera on such a scale as these productions were and it will be a thousand pities if, as the result of a little hastiness and temper, the continuity of such operatic seasons should again be broken.

Brighter Atmosphere

A much pleasanter atmosphere pervaded the performances of Benvenuto Cellini and Beatrice and Benedict, by Berlioz, that were given by the Glasgow Grand Opera Society under Dr. Erik Chisholm, Scotland's great native composer and conductor. Last season this company gave the first complete performance of Berlioz' Damnation of Faust which had ever been heard in Great Britain, and encouraged by its success on that occasion, the society decided this year to produce two other operas by the French composer, and again the utmost success crowned its endeavors. The English versions of the respective works were by Edward J. Dent and Guy F. McCrone, and special assistance was respectively given by Eric Starling, of Sadler's Wells Theatre, London, and Dr. Otto Erhardt of Prague. One cannot too highly praise the enterprise of Dr. Erik Chisholm who, by the way, hopes at an early date to produce one or more operas by an American composer or composers. After all, why not?

EDGAR SCHOFIELD, teacher of singing, has been engaged for the three weeks' summer session, of the Utah State Agricultural College from June 8 to 29. He then leaves for Hollywood to conduct master classes during July and August. Several of Mr. Schofield's New York artist-pupils are going to California to continue their lessons with him during the summer. Mr. Schofield is president of the New York Singing Teachers Association, and has been active as a singer and teacher in New York, for twenty years. He reopens his New York studio on September 15. (Photo by Blackstone Studios.)

Charles Haubiel's Activities

Charles Haubiel's film, Suwanee River Goes High Hat, has been released and had its first presentation at the Paramount Theatre, New York. On May 17, at the Barbizon, Mr. Haubiel will give his lecture recital, The Path of Music, in which he plays thirty variations in the styles of thirty different composers, from which the Suwanee River "short" was made.

At the New York home of Morris B. Jackson, Charlotte Ryan and Mr. Haubiel gave a joint recital which featured some of his new songs. On April 22, at the Composers Laboratory Forum concert, Miss Ryan sang a group of the Haubiel songs with the composer at the piano. During the New York Federation of Music Clubs Biennial at the Astor Hotel, Mr. Haubiel played a group of his piano pieces recently published and others still in manuscript. The week of May 6, W. P. A. Music Week Festival, Mr. Haubiel's Vox Cathedralis, for two pianos, is to be presented by Helen Norfleet and the composer.

William J. Falk Weds Ethel L. Harrison

The marriage of Miss Ethel Louis Harrison, former voice teacher at Hunter College, New York, and William J. Falk, coach and accompanist, took place in New York on April 14. Mr. Falk was associated for a number of years as an operatic coach with the late Oscar Saenger and Milton Aborn. He is the accompanist for the New York Banks Glee Club and organist for Emanu-El Brotherhood. Mr. and Mrs. Falk will take up residence in New York in the autumn.

Wagner Society Active

The Richard Wagner Society will hold its second meeting at the Columbia Faculty Club on May 3. Professor Bernstein of New York University is to lecture on the Ring. The Siegfried film of the Nibelungen saga was presented under the Society's auspices on April 25.

Intending members should address Helen Dike, 528 West 111th Street, New York.

ALICE TULLY
DRAMATIC SOPRANO
1004 Carnegie Hall, New York City

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
229 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

ARTHUR LOESSER
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera.
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
3 West 46th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutely 2-2490 Tel.: TRaf. 7-6700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
26, Ave. de Tokio, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik

PASQUIER STRING TRIO
(Jean Etienne Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna

EISENBERG
VIOLONCELLIST
Europe 1935 1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
New Touring Europe
Management: Kiesgen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
International Concert Impresario and Manager
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

MARIO FACCHINETTI
COMPOSER—CONDUCTOR in U. S. S. R. 1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

DR. OSCAR DANIEL
Voice—Diction—Opera and Concert Interpretation
Teacher of Suzanne Fisher, Herbert Janssen, Margherita Perras, Marlene Dietrich, Maria Cebotari.
June to September at Lugano, Switzerland
October to May in Paris
Add. c/o Musical Courier, 6, Square Leon Guillot, Paris

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olszewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Seherr, Casals, Piatigorsky, Morini, Garbousova.
Studio:93 Cornwall Gardens, London, S. W. 7, Eng.

ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed Trois Pieces d'Orgue — Jesus Notre Divin Maitre, St.-Jean Baptiste, Je vous salue, Marie. Published by La Schola Cantorum, 269, rue St. Jacques, Paris, France 11, Post pd.
Personal address:
170 Bd. Haussmann, Paris

Celebrities Appear in Paris

(Continued from page 5)

Symphony, and fragments of The Silent Woman. The audience could have been much larger but the people that did attend were well repaid for the effort.

MASTERS OF THE BOW

In this domain three events are to be noticed. Maurice Eisenberg, cellist, appeared with the Poulet Orchestra under M. Poulet, playing the Lalo concerto. His success was great, not only because he performed with the utmost musicianship but because at the same time he charmed. Mr. Eisenberg was also soloist in Et nunc et Semper, symphonic poem for soprano, cello, chorus and orchestra by Marius Casadesus.

The violin part of Kreisler's recital was interesting, the piano part (for me at least) was bad, for I consider bad any performance that disturbs me. Franz Rupp gets over the keys all right but makes such an unnecessary and inelegant ado shaking his shock of hair, he deprives his music of making the effect it otherwise might. Kreisler showed one way—his way—in which I hope never again to hear the Beethoven sonata (No. 8) played. Partita in E, for violin alone, by Bach, was all right in the Gavotte. The prelude and Loure I'll pass up, thank you. In his group of smaller pieces Kreisler was of course at his best and then one had nothing to say.

Alberto Bachmann, another veteran of the bow, also gave us a recital, the outstanding numbers of which were a sonata by himself and the Bach Chaconne. Mme. Hegstrom was at the piano.

TAGLIAFERO TRIUMPHS

The cause of the overflow audience at the recent Lamoureux Orchestra concert, under M. Bigot, was the appearance of Magda Tagliafero as soloist in Liszt's Spanish Rhapsody and de Falla's evocative Night in Spanish Gardens. Her finished style and virtuosity won brilliant success.

NEW MUSIC

We have lately had so much new music that it became easy not to hear it all. And now, when faced with the problem of reporting even the little I did hear, all I can do is to content myself (and I hope my readers) with a mere catalogue. The National Society brought out sonata for cello and piano by Grovlez; Chants de plein-air for voice and piano by Henri Petit; string trio by J. Maugué; Melodies by Joaquin Rodrigo; six impromptus for piano by J. J. Grunnenwald; Deux chants by André Jolivet; and string trio by J. Vuillermoz.

What a deluge of modern music it was. Chanson Ecossaises by Henri Tomasi; duo for violin and cello by Alexander Tcherepnine; Journal d'un disparu, for two voices and chorus by L. Janacek, all brought out by Triton. Lied for Orchestra by A. Le Guennant; two choruses for female voices by Louis Beydts, premiered by Pasdeloup and Colonne; not to overlook the tradition-bound Conservatoire Orchestra actually giving an entire concert (though not of premieres) of boys who are still with us—Coppola, Gaillard, Loucheur, Pascal, Rivier, Milhaud, Vaugourgoin, Le Boucher and Filip Lazar.

"They have in general one great fault," wrote Dumas, speaking of modern artists, and in Monte Cristo, if you please, "the fault of not yet having had the time to belong to the past."

"The great musical phenomenon of the present moment," wrote my friend Percy Scholes, I forget where, "is not the presence amongst us of some outstanding genius, but an immense widening of the circle of people who will be ready to welcome him when he comes."

CONSERVATORIES and SCHOOLS

Juilliard Summer School

The Juilliard Summer School, New York, which will open its fifth season on July 7, has added Hans Letz, violinist, to the ensemble department. Mr. Letz will conduct classes in the study and performance of chamber music for piano and stringed instruments.

Mr. Letz is a member of the faculty of the Juilliard Graduate School. On completion of his studies in Berlin under Joseph Joachin Mr. Letz came to the United States in 1908 for a concert tour throughout the country. He later became second violinist with the Kneisel Quartet. After the disbanding of the Kneisel Quartet Mr. Letz formed a quartet of his own known as the Letz Quartet.

Sascha Jacobsen, violinist and member of the faculty of the Institute of Musical Art, is also a member of the Summer School ensemble department. Mr. Jacobsen studied under Franz Kneisel. He organized the Musical Art Quartet.

Guy Maier, pianist, will teach classes in two-piano ensemble. These classes are for players who wish to increase their repertoire and for teachers who wish to give instruction in the art of two-piano playing.

The chorus under the direction of Bernard Taylor is part of the ensemble student's training. It enables him to become acquainted with representative choral literature, and to obtain material suitable for all types of ensemble singing. No fee is charged for this course.

David Mannes Music School

A sonata recital was given by Warren Case, piano, and Edgar Williams, violin, at the David Mannes Music School, New York, on April 20. Mr. Case and Mr. Williams, who are members of the faculty, played sonatas of Bach (E major, No. 3), Beethoven (C minor, op. 30, No. 2) and Guillaume Lekeu (G major). The two artists offered an unusually fine coordination of tone and expressive intent. In a program rich in contrast of idiom and tradition, they negotiated the divergent styles in expert manner and brought out musical content to the full. An enthusiastic audience filled the concert hall and overflowed the balcony. G. N.

Institute of Musical Art

Students in the ensemble classes of Willem Willeke presented an evening of chamber music at the Institute of Musical Art of the Juilliard School of Music, New York, on April 20. The participants were Alexander Brott and Eunice Giffin, violin; Mario Del Bianco, viola; Signe Sandstrom, cello; and Billy Masselos, piano. Two quintets—that of Schumann in E flat, op. 44 and Brahms in F minor, op. 34—made up the offerings of the young players, who exhibited sedulously cultivated ensemble, spirit and fine musical discrimination. They were applauded deservedly by a numerous gathering. G. N.

Musicales

(Continued from page 23)

Robert Cooper, Charles Haaren, Mary Jelliffe, Philip Leserman, Barbara Grant, Margaret Miller, Audrey Pichetto, Annabelle Sage, Cleveland Dodge, Richard Willstatter, John Zaugg, Frances Pottasch, David McAneny, William Friml. S. N.

* * *

Russian Cathedral Choir Benefit

A concert was given at the Central Opera House, New York, on April 25 for the benefit of the Russian Cathedral. The program was presented by the Cathedral Choir, conducted by S. Andreeff; Maria Safonoff, pianist; and A. D. Anikina, contralto, Max Panteleeff, baritone, and Vassily Romakoff, basso, artists of the Russian Opera. Miss Safonoff displayed her polished piano art in the Scriabine etude (op. 8, No. 5), Strimer's arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee, The Lark (Glinka-Balakireff) and the Gates to the City of Kiev (Moussorgsky). The choir presented a colorful and pleasing effect both aurally and visually. The solo vocal offerings were of fine calibre. G. N.

* * *

Plotnikoff Conducts Wagner

The Manhattan Theatre, New York, was packed at the performance of an all-Wagner program, conducted by Eugene Plotnikoff on April 26. Principal successes of the program were the opening Rienzi Overture, Wotan's Farewell, nobly sung by Rocco Pandisccio and the Funeral March from Götterdämmerung. The orchestra doubtless never played better, and Mr. Plotnikoff conducted with fidelity and facility. F. W. R.

PATRICK HENRY,

tenor, and artist of the A. Y. Cornell Studio, has been singing leading roles in Martha and The Blue Forest on tour under the auspices of the National Music League. He will also sing in Carmen at Newark, N. J., under Robert Crawford, and was heard in Trenton, N. J. (Photo by Apeda.)

Smith College to Hold Summer Session

NORTHAMPTON, MASS.—Smith College will hold its regular six weeks summer session in music this year from June 29 to August 8. A variety of courses in theory, practice and pedagogy are offered, many of which receive academic credit. A series of ten recitals by members of the faculty, as well as choral, ensemble and orchestral concerts, has been arranged. The faculty includes John Duke, Solon Robinson, Harold Berkley, Willem Durieux, Ada MacLeish, Wilson T. Moog, Theodore M. Finney, Ross Lee Finney, M. Alice Butterfield, Margaret Riggs, Priscilla E. Rose, Marion Kahn Berkley and Hazel Rood.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janina Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES BOUCHERIT — MARCEL CHAILLEY
VIOLIN SCHOOL
8, rue des Marronniers, Paris, Phone: Auteuil 48.80
15, rue Guersant, Paris, Phone: Etoile 15.69

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
26, rue Pouchet, Paris, France

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64.29

SYLENKA
SPANISH DANCES
EUROPE 1935-1936
PUPILS ACCEPTED
38 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
engaged by the SALZBURG MOZARTEUM ACADEMY to direct a piano course during the 1936 Festival, will start this course on July 15. The course will run until August 31 and will take place twice a week. Prize: 300 Austrian shillings a month. Private lessons can also be arranged.
Mme. NOUNEBERG offers a Fellowship for this course, examination for which will take place before the Mozarteum Directors on July 15.
For all information and enrollment, write to Secretariat LOUTA NOUNEBERG, 6, Square Perronet, Neuilly s. S., France, or
Mozarteum Academy, Salzburg, Austria

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-34

National Piano-Playing Tournament Now in Progress

Several events in the National Piano-Playing Tournament have already been held. The first tournament in the east was in Cleveland on May 1 and 2, with Estelle Ruth as general chairman. Another is to be held in Washington, D. C., on May 8 and 9, La Salle Spier, general chairman; May 4-9 are the dates of Boston's tournament, with Mary G. Reed Canton and Jane R. Colpitt, general chairmen; Philadelphia's schedule is May 14-16, Edward E. Hipsher, general chairman; New York City, June 5-6, Irl Allison, general chairman.

During May tournaments are to be held in Baton Rouge, New Orleans, Bakersfield, Long Beach, Oakland, Los Angeles, Riverside, Portland, Seattle, Sioux Falls, Miles, Mont., and in the Texas cities of Aiblene, Austin, Beaumont, Brownwood, Corpus Christi, Galveston, Houston and Dallas. Wichita, Kan., and Oklahoma City are concurrent with New York City the first week of June. Since February 1 tournaments have taken place in Orange County, Fresno and Pomona, Cal; Shreveport, La., and Little Rock, Ark., in which more than 300 pupils played programs. The National Piano Playing Tournament is under the auspices of the National Guild of Piano Teachers.

Women's National Radio Committee Makes Annual Awards

The Women's National Radio Committee, at its second annual luncheon at the Hotel Astor, New York, on April 22 announced four awards for merit in various fields of broadcasting. The best educational program was adjudged America's Town Meeting of the Air, presented Thursday evenings over the NBC-Blue network; the best non-musical program, the Fleischmann Variety Hour with Rudy Vallee, Thursday evenings, NBC-Red network; the best light music program, the Cities Service Concert, with Jessica Dragonette, Rosario Bourdon and his orchestra and the Revelers Quartet, Friday nights, NBC-Red network; the best children's program, Wilderness Road, a Columbia Broadcasting system production, broadcast five times a week.

In the field of serious music no award was made because, as Yolanda Mero-Irion, founder and advisory chairman of the women's National Radio Committee, explained, "none of the features considered conformed to the standards established by the committee." Program considered did not include the Metropolitan Opera broadcasts, those of the New York Philharmonic Orchestra and other similar programs, as they were not designed especially for radio. The awards were the result of country-wide ballots.

STUDIO NOTES

IGNACE HILSBERG

Compositions by Leopold Godowsky were played by piano students of Ignace Hilsberg on April 25 at the Hilsberg Studio, New York. Seven of the pupils, all children, offered excerpts from the Miniatures. More advanced pianists were heard in the Waltz Poem in E flat; Sylvan Tyrol and A Watteau Paysage, from Triakontameron; The Gardens of Buitenzorg from the Jave Suite, and Devotion (Standchen) by Strauss-Godowsky. Mr. Godowsky was present to observe the excellence of performance and interpretation exhibited by Mr. Hilsberg's students and artist pupils. Much applause from a large audience was received by the participants—Martha Polk, John Stern, Anna Stern, Charles Soff, Muriel Katz, Peter Polk, Jean Sack, Beverly Schechter, Fanny Levy, Rose Seidman, John Szymansky and Natalie Rose.

G. N.

JEAN SKROBISCH

Jean Skrobisch, vocal teacher, presented his daughter and pupil, Anna Skrobisch, soprano, in the third of a series of recitals at his New York studio on April 26. The young girl has a voice of strength and high range, coupled with musical temperament, enabling her to sing best songs of dramatic import. Zueignung (Strauss) was especially well done. That she felt the tenderness of Widmung (Franz) was evident by her interpretation. The program was built of German Lieder, two French songs and two by the American composers Leoni and Dichmont. Addi Prohaska supplied first-rate accompaniments.

F. W. R.

LOUISE GERARD-THIERS

A program of nineteen operatic numbers was shared by a dozen pupils of Louise Gerard-Thiers at her New York studio on April 26. The evening was thoroughly professional in performance, everyone singing from memory the four languages of the original scores, English, French, Italian and German. Preceding each item Ethel Holmes gave explanatory remarks. Tanya Pogra, Betty Gordon and Nina Hart opened with a nice ensemble from The Magic Flute (Mozart) and Mrs. Holmes and Bella Gerard sang the duet from Roi d'Ys (Lalo) with effect. Jeanne Newell and Saxton Smith offered a duet from an opera by Blangini of rustic character, in good style. The tomb-scene from Aida was artistically done by Miss Hart and John A. deHoog, with background of chorus. Giuseppe Mastro's smoothly expressive tenor voice blended finely with the manly baritone of Mr. Smith in the duet from Forza del Destino. Much enjoyed was the love-duet from Don Pasquale, sung by Miss Pogra and Mr. deHoog, and the graceful duet from La Traviata was shared by Betty Rand and Mr. Mastro. Mrs. Holmes and Mr. Smith sang the beautiful music of L'Oracolo (Leoni), singing with expressive style. Quis Est Homo (Stabat Mater) was interpreted by Mmes. Pogra and Gerard, the full tones of the latter being particularly effective. The trio from Thais presented Mmes. Holmes and Hart in the serious duo, with occasional scintillant interpolations by Miss Rand. Miss Gerard's operatic voice and ability stood forth nobly in her duet with Mr. Smith from Aida, contrasting with the lyric melodiousness of the love-duet from La Boheme, sung by Mrs. Holmes and Mr. Mastro with expression. La Ci Darem (Mozart) brought youthful Miss Newell and Eric Davies, both showing musical instincts and promising voices. The dramatic action and voice of Miss Hart shone in the bugle-duet from Carmen, sung with Mr. Smith. Excellent German enunciation and effective singing characterized the duet from Verkaufte Braut (Smetana), sung by Miss Rand and Mr. deHoog. The Oasis duet (Thais) was sweetly sung by Miss Pogra and Mr. Davies. Three Little Maids (The Mikado) was presented by Mmes. Newell, Gordon and Gerard, and was so vigorously applauded it was repeated. Miss Gerard and Mr. Mastro sang Home to Our Mountains (Verdi) very well, and the program closed with the humorous trio from The Impresario (Mozart), shared by Mmes. Gilmour, Holmes and Mr. Smith. Ease of voice production, correct language-enunciation and appropriate operatic style marked all the singing. Madeleine Vose and Frances Williams divided the piano accompaniments.

F. W. R.

ALEXANDER KELBERINE

Dorothy Stern, artist-pupil of Alexander Kelberine, was heard in recital at the Academy of Music Foyer in Philadelphia on April 2. Her program included Mr. Kelberine's transcription of Vivaldi's Concerto Grosso in D minor, Mozart's variations in C, Beethoven's sonata in A, op. 2, three intermezzi of Brahms, and pieces by Chopin, Poulenc, and Ravel. Vadim Hrenoff, artist-pupil of Alexander Kelberine, will be heard in recital in the Auditorium of the Society of Ethical Culture in Philadelphia on May 5. His program will include Beethoven's variations in C minor and sonata in D minor, op. 31, Chopin's fantasy and smaller pieces, also works by Rachmaninoff, Debussy, and Turina. Both Miss Stern and Mr. Hrenoff are assistants to Mr. Kelberine on the piano faculty of the Zeckwer-Hahn Philadelphia Musical Academy in Philadelphia.

Members of the Repertory and Criticism Class conducted by Alexander Kelberine this season at the Zeckwer-Hahn Philadelphia Musical Academy appeared in a series of five concerts in the Concert Hall of the Academy on February 27, March 15 and 29, and April 19 and 26.

ANGEL AGNES DONCHIAN

A musicale on April 19, in the Van Dyke Studio, New York, featured Angel Agnes Donchian and her artist-pupil Virginia G. Traband, with Antonio Lora, accompanist. Duets and solos composed by Mme. Donchian and others made up the program, with two arias sung by Miss Traband. Del Seggio Placido (Mercadante), a duet seldom heard, was ingratiatingly sung at the beginning, also a duet arrangement by Mme. Donchian of Mana-Zucca's I Love Life, which gained much applause. Mme. Donchian's two groups of "Favorite Songs," announced by her, and her own song, Success, were well received, long applause following. Miss Traband was fortunate in Vissi d'arte (Puccini) and the aria from Tannhäuser, showing increasing dramatic impulse. Mr. Lora provided musicianly accompaniments.

F. W. R.

MARCELLA GEON

At the closing Philharmonic Concert for Young People, Toby Schwartz, eleven-year-old pupil of Marcella Geon, won a ribbon for one of the best notebooks. This is the second season Toby has won such honors. On April 18, Miss Geon entertained her Junior Group with a class lesson for children and parents.

Marjorie Bunderman, pupil of Miss Geon, recently presented Patricia and Betty Lichti, Mylese Tuomi, Jean Whitby, Alice Grose, Lillian Johnson and Edna Ingebretsen in a musical afternoon at her Staten Island studio.

LEON CARSON

Among Leon Carson's artist-pupils Constance Clements Carr, soprano, was heard as soloist in conjunction with a choir of eighty voices at the First Presbyterian Church, Paterson, N. J., on Palm Sunday and Easter.

Nella Williams, soprano, was soloist at the Morning Musicale of Bayside, Long Island, singing a program of Russian, Polish, Ukranian and Norwegian folk songs. A quartet from the Leon Carson Studios, composed of Constance Clements Carr, soprano; Agnes Latimer, contralto; Henry Haberle, baritone, and Leon Carson, tenor, interpreted Maunder's Penitence Pardon and Peace, at St. Paul's Congregational Church in Nutley, N. J., during Holy Week.

Marie Olive, soprano, was heard as soloist on Easter Sunday at the First Presbyterian Church, Goldsboro, N. C. Paul Booth, tenor, was soloist in Dubois' The Seven Last Words of Christ at the Church of Our Lady Help of Christians, East Orange, N. J. Inez Church, soprano, was heard in Rossini's Stabat Mater, at the East Side Presbyterian Church, Paterson, N. J., during Holy Week. Emma Denninger, soprano, was soloist in Gaul's Holy City and Dubois' Seven Last Words, given during Holy Week, and on Easter at the Vincent Methodist Episcopal Church, Nutley, N. J.

Margaret Russell, contralto, was heard at St. Mary's Church in Nutley, N. J., on Easter.

Harrison Christian in Ohio

Harrison Christian, baritone, appeared with the Orpheus Club as soloist on April 16 in Emory Auditorium, Cincinnati, Ohio.

OPPORTUNITIES

TO LET—243 Riverside Drive—desirable 3½ rooms, terrace, 15th floor, penthouse, wood-burning fireplaces, modern building.

FOR SALE—At reasonable price, Tindale Music Cabinet, in excellent condition; ebonized finish, double sided with forty drawers and tall bookshelf suitable for scores. Address "V. B." care Musical Courier, 113 West 57th St., New York.

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St. New York

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

FLOYD **WORTHINGTON**
BARITONE
OPERA — ORATORIO — CONCERT
610 Riverside Drive, N. Y. AUdubon 3-1910

IDA ELKAN
PIANIST — TEACHER
Author and Composer of Technical Work in Ear Training for Piano
97 Ft. Washington Ave., N. Y. C. WAds. 3-9474

CATHERINE DENCH **HAWKS**
MEZZO-SOPRANO
Athenaeum Concert Mgt., Steinway Hall, New York

D'ALTON McLAUGHLIN
Yorkminster Church, Toronto, Canada

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
505 West End Ave., New York ENdicott 2-6039

Olga Cristo-Loveanu
SOPRANO
1416 Steinway Hall, New York City

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

DR. WILLIAM C. CARL
Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager, 12 West 12th St., New York

MARGARETHA LOHMANN
PIANIST
WHITTIER COLLEGE, Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
702 S. Crenshaw Blvd. Los Angeles, Calif.

MINNALETHA WHITE
SOPRANO
VOICE TEACHER
1431 Valencia, Los Angeles, Calif.
Phone Richmond 3403

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

The New York Symphonette
WOMEN'S ORCHESTRA
Manager: Charles Braunhut,
45 John St., New York BEekman 3-7241

MARK LEVANT
SOLO CONCERTMASTER
Metropolitan Opera Orchestra

PAUL **GUNDLACH**
Composer-Pianist — Coaching, Accompanying
Kellogg Hall, Battle Creek, Mich.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted
444 E. 60th St., New York REgent 4-6194

MRS. DANIEL SULLIVAN
"Transformed, has at last learned how to profit by an inherently splendid vocal equipment."—Phila. Record on Sullivan artist from Metropolitan.
133 W. 74th St., New York TRafalgar 7-1291

BETTY PARET
HARPIST
264 Lexington Ave., New York LExington 2-9544

GENE SCHILLER
ACCOMPANIST—COACH
61 West 71st St., New York SUs. 7-1627

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

SELMA **KRAMER**
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-6625 or ENdicott 2-5189

N. Y. **DEBUT AWARD**
New York Madrigal Society (Est. 1920)
Instrumentalists and Singers Auditions,
May 13, June 3, 10, 17, 24
Apply Secretary, 817 Steinway Hall, N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-8055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1307

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
Hotel St. Andrew, 72nd St. & Broadway, N. Y. C.
Phone ENdicott 2-4080

FRANCES
BLAISDELL
FLUTIST
Studio: 457 W. 57th St., N. Y. C. COlumbus 5-8450

ELEANORE **WOODFORDE**
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 2658

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave.,
New York

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

Rosina Britain
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

HAMILTON INSTITUTE DEPARTMENT OF MUSIC
Dr. A. R. Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

E. L. S. A. **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

MARJORIE ALLISON *Pianist Cellist* **MAC KOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

HELEN BATES **OMERON**
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif.
Telephone Hempstead 9922

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood, Calif. Phone HI. 5447

MR. and MRS. **CLIFFORD LOTT**
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment
COlumbus 5-2258

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan, Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—Moving Pictures—Radio
434 El Camino Rd., Beverly Hills, Calif. Phone Oxford 3235

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 822-37
Los Angeles, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Buy From Your Local Music Dealer

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
2478 Hollyridge Drive, Hollywood, Calif.
Phone Gl. 8893

DR. GEO. LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
725 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
166 W. 58th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LoLa ASKENASY
Founder Pro-Opera Guild
VOICE — COACHING
Sherman Square Studios, N. Y. C. Tel. TR. 7-6700

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones. 113 West 57th St., N. Y

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
329 West 42nd St., New York

BREAKING GROUND FOR THE NEW ORCHESTRA SHELL ON SHERWIN WILLIAMS PLAZA IN CLEVELAND,
a feature of the Great Lakes Exposition to be held there from June 27 to October 4. Here more than eighty musicians, most of whom are members of the Cleveland Orchestra, will present nightly concerts under Rudolph Ringwall, associate conductor of the Cleveland Orchestra, and guest conductors. Left to right are Lincoln G. Dickey, manager of the exposition; Carl J. Vosburgh, manager of the Cleveland Orchestra and of the Great Lakes Symphony Orchestra; Marty Laigle, field superintendent of the exposition, and C. M. Lemperly, publicity director for the Sherwin Williams Company of Cleveland.

FREDERICK BULDRINI,
violinist, winner of a Walter W. Naumburg Musical Foundation prize, which entitles him to a debut recital in Town Hall, New York, November, 1936. He was chosen from a list of 143 competitors. On Easter Sunday he played at the Ethical Culture Auditorium, and on May 9 is to be soloist at a student concert of the Juilliard Graduate School in New York.

IRRA PETINA,
mezzo-soprano of the Metropolitan Opera, has completed her season in New York and has been engaged for the four months' season of opera at the Theatre Colon in Buenos Aires. Miss Petina will sing the principal roles in Rigoletto, Butterfly, Tales of Hoffmann, Fledermaus and Der Rosenkavalier. She sails on May 2. During the past season she appeared in important roles in Lakmé, Rigoletto, Faust, Butterfly and the Ring dramas.

SYDNEY RAYNER
has fulfilled the following engagements: March 9, the Chicago premiere of Pietro Yon's The Triumph of St. Patrick; Carmen with Coe Glade in Madison, Wis., March 21, Minneapolis, Minn., the 23rd, Rochester, Minn., the 25th, Lincoln, Neb., the 31st; Wichita, Kan., April 2, Lawrence, Kan., the 4th, Oklahoma City, the 6th, and Tulsa, Okla., the 7th. On April 14 Mr. Rayner sang Aida in Brooklyn and on the 16th, Tosca. (Photo by Marant, Paris.)

THE TOLLEFSEN TRIO,
is booked for an extensive tour of the South and Southwest in October and November, 1936.

PHILIP WHITFIELD,
bass-baritone, artist-pupil of Adelaide Gescheidt, who was heard in a recital at Hotel Des Artistes, New York, on April 15.

CARA VERSON
will give the first performance in America of the piano sonata of Mario Castelnuovo-Tedesco, Italian composer, at her Chicago program at the Studebaker Theatre, on May 10. When in Italy last November Miss Verson played the sonata for the composer, with whom she discussed it at length. He says he has tried to write a modern Sonata Appassionata.

THE WILD GOOSE EDUCATIONAL CAMP'S
"old swimming-pool," at Wawa, Pa., a dozen miles west of Philadelphia. Under the auspices of Constance Henry Beauer, Mus.D., this educational, non-sectarian camp opens on July 1 for boys and girls between six and eighteen years of age. The musical department is under the direction of the Franz Liszt Academy of Musical Arts.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by De Mirjian Studio

CARMELA PONSELLE

Mezzo Soprano

Broadcasting Every Friday Evening Over WABC